

# VARIETY

VOL. VIII., NO. 13.

DECEMBER 7, 1907.

PRICE TEN CENTS.



# SUPREME COURT DECIDES SUNDAY SHOWS ILLEGAL

Decision Says Any Kind of Theatre Entertainment  
On the Sabbath is a Violation. Involves the  
Loss of Over \$1,000,000 on Season. May  
Go to Board of Aldermen.

Not a vaudeville theatre in Greater New York will give a show to-morrow (Sunday). It has been years since New York City has been so tightly closed as to its amusements. The prominent vaudeville managers have declared they will shut their houses on Sunday until the legal right is received to play concerts, and it is not thought any theatrical manager will risk his license by remaining open.

In his decision Judge O'Gorman swept all entertainment of any nature given in a public place of amusement on the Sabbath into one class, terming it illegal. Besides the theatres, moving picture shows and various other minor forms of amusement will have to remain closed as well.

There is no appeal, and the only hope left is legislative enactment for relief, or the possible action taken by the Board of Aldermen in this city.

The City Fathers are said to have the power to amend the charter which contains the "Sunday clause," and it is believed that with the public sentiment strongly in favor of the clean, amusing entertainment offered by a vaudeville performance, as it is given here, the Board will be inclined to any move which will please the public and improve the present situation.

The managers held a meeting on Thursday, and decided upon a course to follow.

Marc Klaw, Percy G. Williams and George Kraus were appointed by the gathering as a committee to look after the Albany end of possible legislation. Only managers attended who give Sunday shows.

The Penal Code, which can not be abridged by the Aldermen, will have to be reckoned with. The sentiment of the New Yorker, however, is so adverse to the "Blue Law" regime that the sanction of the local authorities to a liberal policy would be accepted as indicative of immunity from further annoyance.

The State Legislature, which convenes in January, is the only body which can set the decision of Judge O'Gorman to one side. His failure to affirm the referee's opinion was not unexpected.

After the decision was read by Percy G. Williams he declared he would not give a Sunday show in any of his five vaudeville theatres, and later on directed that the sale of tickets for Sundays be stopped.

There was some talk that an evasion might be successfully accomplished by giving a performance "for the benefit of charity," but this was brushed one side through the wording of the section in the Penal Code prohibiting Sunday performances.

Over \$30,000 is taken in at the box offices of the theatres which play Sunday concerts. In a season of forty weeks this represents a loss of more than \$1,000,000. It is claimed that a fair percentage of people who attend the vaudeville shows only

on Sunday would visit the theatres during the week were it positive they could not do so on a Sunday, but the receipts of the seventh day are generally regarded as clear profit. In a house playing capacity for six days, it could not well crowd more in, and the returns which would have been received on the Sunday show are a complete loss.

Below is a list of New York "Sunday" theatres and the estimated amount of money each box office takes in on a Sunday:

Klaw & Erlanger—	
New York .....	\$3,300
Grand Opera House (Brooklyn)....	1,800
Percy G. Williams—	
Alhambra .....	1,900
Colonial .....	1,700
Orpheum (Brooklyn) .....	2,000
Gotham .....	750
Novelty .....	500
Keith-Proctor—	
East 125th Street.....	1,500
58th Street.....	1,200
Union Square.....	1,200
23d Street.....	1,400
Harlem Opera House (one show)....	1,400
Fifth Avenue .....	1,100

Hammerstein's .....	2,000
Keeney's, Brooklyn .....	1,000
Grand Opera House (one show)....	1,200
American (Sunday only).....	1,200
Hurtig & Seamon's (Sunday only). 800	
Yorkville (Sunday only).....	700
Murray Hill (Sunday only).....	600
Dewey (Sunday only).....	1,300
Gotham (Sunday only).....	1,200
Broadway, Brooklyn (one show)....	1,200

\$30,950

The single vaudeville house not affected is Pastor's. Mr. Pastor does not allow Sunday shows in his theatre, excepting for a benefit or worthy cause.

A number of vaudeville theatres will have a struggle to show a profitable balance without the aid of the Sunday concerts. This is especially true of the smaller houses.

The closing of the theatres on Sunday will be a severe blow to a great number of artists who are dependent upon them to a great extent, preferring to remain in New York, where the Sunday engagement, together with the miscellaneous work chanced upon during the week, returns more on the average than continuous time would on a circuit.

Whatever will be done locally will be rapidly pushed. If the legislature must be appealed to, theatres may remain closed on the Sabbath for some time, but prompt action, if possible, by the municipal guardians might accelerate the day of reopening.

## NO ANNOUNCEMENT FROM MORRIS.

No announcement was made by William Morris this week. Mr. Morris said that developments had not reached the stage where they could be divulged.

## "PAT" CASEY LEAVES MORRIS.

The William Morris office is no more the business home of P. ("Pat") J. Casey. Mr. Casey resigned on Wednesday last. "Pat" said on that day he had no plans for the future, but it is safe to say that Mr. Casey will enter into an engagement with Klaw & Erlanger.

"Pat" is about the most popular thing in vaudeville that stands in shoes. He joined the Morris staff about two years ago. When the Williams-Hammerstein-Keith amalgamation occurred, Mr. Casey declined several tempting offers to remove his cheery presence to the United Booking Offices, and remained with Morris when the only prospect in sight was to keep his chair warm.

Since a week or so before Klaw & Erlanger announced the building of their "Steam Roller," Mr. Casey has been routing the weekly bills for the Klaw & Erlanger houses, having had full charge of that department, with offices in the headquarters of the United States Amusement Company at the New York Theatre, although still an attache of the Morris office.

The following is the letter of resignation forwarded by Mr. Casey to Mr. Morris, and is, in part, self-explanatory:

"New York Theatre Building,  
Dec. 4.

"Mr. William Morris,  
"1440 Broadway, New York City.

"Dear Sir: Upon leaving your office yesterday on my way to Springfield, Mr. Klaw sent for me, saying he desired to see me at once.

"I had a talk with him, and he thinks it would be very unfair for me to leave New York, even for one day, as the entire routing is practically in my hands.

"Mr. Klaw said it would be better for me to have another talk with you, as my leaving New York might interfere with whatever agreement you have with Messrs. Klaw & Erlanger.

"I have very carefully gone over the situation, and have reached the conclusion that in order for me not to offend anyone concerned in this matter and to treat all fairly, it is best that I tender my resignation, to take effect immediately.

"I am also by this mail notifying Messrs. Klaw & Erlanger to that effect so that they may notify you to send someone here to take charge of these bookings.

"With kindest regards, I remain,  
"Yours very truly,  
(Signed) "P. J. Casey."

## MISS HITE READY TO SAIL.

Chicago, Dec. 6.

The Palace, London, will have Mabel Hite for a four weeks' stay if an engagement in New York doesn't settle upon the comedienne very soon.

Miss Hite expects an offer to appear in the new Ziegfeld revue, which will open at the New York Theatre on February 3. Failing to receive it she will sail for London.

## ALBEE ON VACATION.

Chicago, Dec. 6.

E. F. Albee and A. Paul Keith passed through here early in the week on their way to French Lick Springs.

## BECK AFTER COMPOSERS.

Since Martin Beck left New York last Saturday for Paris to visit his family and look about for plays for America, it has been learned that while in Europe he will interview Paul Linke and several other noted foreign composers in an attempt to secure an option on their output for production over here.

Foreign lyric singers will also be placed under engagement by the manager, and imported to this country for the musical plays he intends presenting. There are two pieces Mr. Beck will probably return with, and it is said that upon arriving here he will remove his personal headquarters to the vicinity of Broadway and Forty-second street.

The productions to be made by Mr. Beck will either be in conjunction with Klaw & Erlanger, or will be booked by the "Syndicate" firm.

## K.-P. "AMATEUR NIGHTS."

The "amateur night" fad has at last reached the New York vaudeville theatre. Keith-Proctor's Fifty-eighth Street Theatre will inaugurate the event among the first class theatres of the city, giving up Thursday evening to the novices.

Over in Brooklyn at Keeney's, Gotham and Novelty, "amateur night" has been a feature for some time, but up to date no regular variety theatre in Manhattan has been given over to it.

## CALDERA JUGGLES WATER?

Elgin, Ill., Dec. 6.

A. K. Caldera is playing at the Star this week, and claims he has the very latest novelty in the juggling line. Mr. Caldera says he can juggle water, "loose" and not frozen.

## ZIEGFELD HAS NEW YORK ROOF.

The New York Theatre Roof will again be under the management of Florenz Ziegfeld, Jr., next summer. Mr. Ziegfeld placed the "Follies of 1907" there during the past warm spell.

It will be the only aerial garden on a Klaw & Erlanger theatre to open. The one above the New Amsterdam will remain closed, it is anticipated "The Merry Widow," now in the house, will have a continuous run until next fall, at least. The New Amsterdam is playing to weekly receipts of \$20,000. There are two companies on the road with another to follow.

It is estimated that Henry W. Savage, who produced the piece over here, will draw down a profit of over \$1,500,000 before it wears off.

## "SHE" POLICEMAN AT AUDITORIUM.

Chicago, Dec. 6.

A female police officer in an adaptation of the regulation uniform is the latest innovation at the Auditorium. She is stationed in the main foyer. Her duties are to look after the comfort and conveniences of the women and children.

## A WISE EDITOR.

Chicago, Dec. 6.

A paragraph in an Oshkosh (Wis.) paper reads as follows:

"Poultry thieves are active in Wausau. Milwaukee capitalists will erect a \$100,000 theatre at Beloit."



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The failure of Supreme Court Judge O'Gorman this week to confirm the opinion of Referee ex-Judge Donaghue in the action of the city to revoke the license of Hammerstein's Theatre for 1906 strikes a serious blow at the vaudeville managers of New York. Judge O'Gorman based his opinion upon the law and there is no appeal excepting to the State Legislature.

With the closing of the theatres on Sunday will come the evidence in the police dockets, criminal courts and hospital records of the evil wrought, but the law takes no cognizance of this phase. The statute has been made and it intended there should be no public amusement offered on the Sabbath. Judge O'Gorman so construes the section and his decision stands as an impassable barrier until another statute has been enacted which will remove restrictions and define the rights of the amusement seeking populace on a Sunday.

Only the bigoted or fanatical will pre-suppose for a moment that the community at large can be benefited by the closing of respectable and reputable theatres, drawing its patronage from all walks. It leaves open avenues of vice on the one day each week thousands of people seek the Sunday concert as their amusement. It drives the young men into saloons, cheap billiard

rooms (often embryo criminal academies) and young women to spend the time as best they can instead of comfortably enjoying a wholesome performance.

There is no end to the hardships the strict observance of the "Sunday Law" will cause in cosmopolitan New York, where Sunday is regarded as much of a day of recreation as of worship.

The Church is strong and its mission the most noble, but unfortunately there are contained under the clerical cloth notoriety seeking demagogues who have forgotten their chosen profession of administering the Gospel in their second choice of correcting the world for the purpose of bringing to themselves the attention of the world.

"The enforcement of the law" is a solid footing for anyone to proceed on. It is the pose nearly always assumed by the minister, not sufficiently satiated with the adulation of his flock, when branching into new fields by converting himself into a "reformer" and a self-appointed dictator of public morals.

Any attempt by the theatrical managers to have the Legislature enact privileges for Sunday will meet with the opposition of the Church, but with the aid of the press and public that opposition should be meagre from the lower part of New York State. The up-state legislator will oppose it as he always has, but there is not a man in the editorial rooms of any daily published in this country who does not realize that pure enjoyment on Sunday is the healthiest sort of recreation, whether obtained physically or in the theatre.

The opening of the coming session of the Legislature at Albany is near at hand. The manager may attempt to evade the "Sunday law" through collusion or otherwise, but it would be far better and more beneficial to appeal to the State's governing body for a more liberal enactment, relying upon the New York public and press to secure it. The public will demand it and the press, if it is honest, will support it.

The closing of the theatres on Sunday will have a telling effect upon the vaudeville artist, who has been the chief amusement provider on that day. The manager will not consider a week's services for six days' engagement as valuable as when fourteen shows are played, even though outside this city in many towns the same salary is received by the artist for twelve shows as he receives in New York for playing twice daily for seven days. The artist who has been depending upon Sunday performances in New York will be the greatest sufferer for the present, but that the managers will make a decided move for the legal right to open their houses on Sunday will be the outcome, and Judge O'Gorman's decision may yet prove to be the most valuable happening which could have occurred.

With a statute on the law books of the State defining exactly what may be offered for Sunday amusement, the manager will rest easy and be delighted to obey it.

It is the general opinion that any immediate relief afforded by the New York City Board of Aldermen will be but temporary. The up-State legislators will consider such an action an usurpation of their authority, and combat it rigorously. It would seem best in any event for the theatrical managers to take their case directly to the State capital and have their position defined once and for all. Sooner or later it will be found necessary.

In the news columns is an account of the reported dissatisfaction of artists under contract to the United Booking Offices over the change in their route sheet by the agency without their consent. The trend of the article is that the United has the legal right to make this change in playing time under its contracts, but regardless of the legality of the proceeding it is, in our opinion, poor business judgment upon the part of any artist with a desire to play out his contracted time to offer a serious objection to a change in route if the United meets him with a fair proposition.

Granting that the United has no right to do this, which we believe it has in equity and common sense, if not in law, the act is jeopardizing its time through a declination to accede. There is no power which can compel the United to play an act. If it cannot technically cancel it may refuse admission to the stage of its theatres, and in this way an act would be barred from playing. The recourse left open is law, a slow, tiresome and expensive litigation to recover damages which would have to be proven, for the point of good faith in the United standing ready to supply other time than that laid out at the same salary might be legal grounds for the court to throw out the artist's suit.

Neither are we of the opinion that the present is an opportune moment for an artist to ask an increase in pay (not transportation) to accept a "shifted" date. The present condition of the bookings in the United Offices should be fully appreciated by a vaudeville artist engaged by it. No one will believe the United managers relish the position they are now in. They would not inconvenience their own acts could they do otherwise and it does not tend to promote good feeling for artists to take an arbitrary stand at this time.

In justice to the managers it may be said they have enough to worry over just now without having their plans for shows disarranged through artists erroneously supposing they are being imposed upon. The artist should not suppose that for his own protection and he should not under any circumstances, if he wishes to play out his time, place himself in a position where the United Offices or the individual manager could take advantage of him.

This applies in equal measure to an artist declining to accept his allotted position on a bill. Unless expressly stipulated in the contract to the contrary, there is not the slightest doubt the manager has a perfectly legal right to arrange his program as best suits him. The artist may object, and his objection not being favorably received, he should not decline to play in the

belief that one week only will be lost unless he stands ready to forfeit his entire time. A breach of any condition of a contract covering a stated period will nullify that contract for the entire time, and it is unquestionably a breach to refuse to appear in a bill where placed by the manager.

Within the past month an act was cancelled for the remaining thirty weeks of a United contract through its decision not to open a show in a nearby theatre. If report is true, the United managers are pressed for open spaces on their bills, with plenty of material waiting to be placed. Artists holding contracts to play should observe faithfully all the conditions unless they are indifferent to a cancellation.

Liane D'Eve is in her third week at the New York, having been held over at the last moment, after being billed for the Tremont, Boston.

Fred Niblo and Josephine Cohan commence playing under their Klaw & Erlanger contract next Monday at Philadelphia.

Louis Harris, the manager of Weber & Rush's "Parisian Widows," was forced by illness to retire temporarily last week. Charles Abbott took his place.

Among the European importations booked for American appearance this month by the Marinelli agency are Little Cliff, who sails from London on the "Baltic" Dec. 12, and Nellie Wallace, the English soubrette. Miss Wallace sails on the "Adriatic" from London Dec. 18, and opens here at the Colonial Dec. 30.

The Ritchie Duo cancelled at Keeney's this week, caused by illness. La Belle and St. Clair replaced them on the program.

"The World's Comedy Four" has disbanded by mutual agreement. James F. Hayes and Wilbur Dobbs remain with Miner's "Americans."

Harry Perry, of Vardon, Perry and Wilbur, "Those Three Boys," lost his voice for three days last week while playing in Albany. Mr. Perry found it again this week in Brooklyn.

Joe Cook, "The Juggling Kid," who has been playing alone since the dissolution of the Cook Brothers, is preparing a new offering for his comedy juggling. He will carry three special drops and set pieces, and carry an assistant. The scene will represent the interior of a railway station.

Kenney and Hollis join "The Champagne Girls" in Albany week of Dec. 16, taking the place of McFarland and Murray, who leave the organization.

Bertie Heron should be at Keith's, Philadelphia, this week but a cold prevented. Last week Miss Heron played at both the Union Square and 125th Street, and an enforced week's rest followed.

**PLIMMER LEAVES WESTERN.**

Walter J. Plimmer will cease to be the booking representative of the Empire Circuit Company (Western Burlesque Wheel) to-night. The committee appointed by the last Empire meeting disposed of the matter Tuesday. Plimmer had demanded that the Empire give him a guarantee of enough booking commissions to assure him the expense of the New York offices of the concern which he has been paying under a verbal agreement. These expenses amounted, according to Plimmer, to about \$5,500 a year.

After their conference the committee offered Plimmer a guarantee of about \$4,000 annually in commissions, \$100 to each show in the Wheel. The committeemen pointed out that Mr. Plimmer's booking business outside the burlesque wheel (parks, fairs, etc.) amounted to a considerable figure and wanted it to be considered as part of his payment as the Empire's exclusive agent.

Plimmer refused to accept this settlement and it was agreed he retire from his present position. Paul Wolff, who has been Plimmer's assistant for a number of years, will probably take the position at a salary.

Mr. Plimmer will open a general booking business elsewhere in the Knickerbocker Theatre Building beginning Monday. He will book the chain of summer parks in New England controlled by the New Haven Railroad's trolley lines and in addition has secured the booking of a new vaudeville house in Philadelphia run by J. G. Jermon and will in all probability be appointed Eastern representative for the Alpha Circuit, a popular priced chain on the Pacific coast. Negotiations are now under way for the latter deal and it will probably be closed next week.

**NO BURLESQUE FOR BAYONNE.**

The Bayonne Theatre, Bayonne, N. J., opened Monday with stock burlesque under the management of Dave Kraus. For the present it is improbable that the Empire Circuit (Western Burlesque Wheel) shows will play the stand.

It was understood last week that everything had been settled to this end, but it is said that Thomas W. Dinkins' franchise for the Bon Ton, Jersey City, gives him the exclusive rights to Western shows in Hudson County, in which Bayonne is situated.

**"JERSEY LILIES" ENTERTAIN CON-VICTS.**

Columbus, O., Dec. 6.

Columbus is still talking of what happened on Thanksgiving Day when "The Jersey Lilies," intact, gave a performance in the chapel of the Ohio Penitentiary.

The show was at the New Gayety last week. J. Frohsin, the manager, conceived the idea of entertaining the prisoners and led his company to the prison.

The penitentiary holds many long-term men, and the greeting given the organization, which appeared in costume, was wildly enthusiastic. It's the first time the "Pen" ever had a performance so glittering.

That evening Warden Gould presented Mr. Frohsin, on the stage of the Gayety, in appreciation a handsome cane, made of pieces of horn by a life prisoner. Only a knife and sandpaper were used in the manufacture, the work requiring over six months.

**"STAR AND GARTER" IN CHICAGO.**

Chicago, Dec. 6.

"Star and Garter" is understood to be the name under which the new burlesque theatre of Hyde & Behman's will be known.

It opens January 13th, and will play the Eastern Burlesque Wheel attractions. The house cost over \$400,000.

**BOSTON LOSES TIGHTS.**

Following a rigorous censorship on burlesque shows maintained in Boston by a local semi-religious organization known as "The Watch and Ward Society," spice has all but disappeared from the Wheel shows playing the Hub.

Sam Scribner, manager of the Eastern Wheel, this week received an indignant letter from a regular attendant at the Palace, in which the Bostonian protested that "Advanced Burlesque" was "cutting out the tight" and thereby striking a blow at Boston's constitutional rights to "liberty and the pursuit of happiness."

Mr. Scribner replied that the managers were not at fault. They would be glad to supply plump choristers gracefully attired in tight to the end of the chapter but for the exactions of the "Watch and Warders."

This society has a representative at the opening performance of every burlesque show which visits Boston.

**BURLESQUE COMEDIAN SERIOUS.**

Washington, Dec. 6.

Will H. Fox, principal comedian with Alf. G. Herrington's "Lady Birds," was up in the local police court last Saturday charged with disorderly conduct. The case was dismissed after a short hearing.

Fox explained to the court that at one of the performances during the week, remarks were addressed to him from a box occupied by a party of race track followers. He replied and the turfmen took exception to the tone of his rejoinders, waiting for him at the stage door. Fox "saw 'em first," however, and returned to his dressing room, where he took his revolver, loaded with blank ammunition. When he emerged from the stage door the second time there was a pretty stage battle, followed by a chase through Washington's principal streets.

In the police station Fox deposited \$75 (cash) to secure his appearance in court.

**LOUIE DACRE SETTLES SUIT.**

Chicago, Dec. 6.

The suit of Joseph Oppenheimer against Louie Dacre for alleged breach of contract was argued before Judge Olson of the Municipal Court on Friday last. Mr. Oppenheimer claimed \$1,000 damages, and quoted a few items of expense incurred while she was under his management. They are \$250 advanced for special paper, \$25 for telegrams, \$30 for telephone and \$18 for transportation.

Miss Dacre asserted that she gave Mr. Oppenheimer three weeks' notice, and his claim was unjust.

The case was compromised, and Miss Dacre secured her release by offering \$150, settling the long pending case out of court. Adolph Marks represented Mr. Oppenheimer.

Smith and Arado joined Watson's "Oriental Cosy Corner Girls" here this week, Van Cleve, Denton and Pete having left the show.

**WESTERN HAS BROOKLYN SHUBERT.**

James E. Fennessy this week announced in Cincinnati that the Western Burlesque Wheel had taken over the Shubert, Brooklyn, as one of its stands.

This was verified at the New York headquarters of the Empire Circuit. Hal Clarendon's dramatic stock company now occupies the premises and will continue to hold forth until Christmas week, the first burlesque show opening there Dec. 23.

The house is understood to have been taken over by the Empire company under the same conditions as obtained in the transfer of the Shubert, Newark, N. J., to their control.

The Shuberts and the United States Amusement Company (the concern which operated Klaw & Erlanger vaudeville) hold the lease and the Empire people supply the attractions on a sharing basis of "fifty and fifty."

It was also reported that the Brooklyn Shubert (formerly known as the Park) had been offered to the Empire people at an annual rental of \$24,000.

**SHUTS WESTERN OUT OF BAKER.**

Rochester, Dec. 6.

The Western Burlesque Wheel, which attempted to enter Rochester through the Baker Theatre, closed as a K. & E. vaudeville theatre last Saturday, was shut out of the house by Henry Jacobs, the manager of the Corinthian in this city, obtaining the control of it.

Mr. Jacobs personally bought an interest in the Baker. He will not concern himself actively in its management, but must be consulted by the Shuberts as to the policy. This effectually shuts out opposition to the Eastern Burlesque Wheel. The arrangement will continue for a period of six years.

A dramatic stock company will occupy the house. The date of its opening has not yet been decided upon.

Mr. Jacobs plays the Eastern Wheel shows in his house. At first it looked as though the Western might obtain a foothold here, but Jacobs closed the deal suddenly a week ago Thursday after it had seemingly fallen through.

**RICE AND BARTON'S OPENS TORONTO.**

When the New Columbia Amusement Company's theatre in Toronto opens Monday the attraction will not be the newly organized "Mardi Gras Girls," under the management of Campbell and Reeves, as has been the general understanding.

Instead the Rice and Barton "Big Gayety" show will go into Toronto to open the house. "The Mardi Gras" girls drop into the Wheel at Harry Jacob's Theatre in Rochester, N. Y., just ahead of Rice and Barton's, and play the season out in that position.

Sam A. Scribner, general manager of the Columbia Amusement Company, left for Toronto early this week to attend to the preliminaries of the opening. L. Lawrence Weber, followed a few days later and several of the Columbia Company's executives will join them Monday.

The Mazetti Troupe of acrobats will be the added attraction of the Rice and Barton organization for the week.

Hume, Meehan and Hoey will now be the name of the act which was Hume, Cain and Hoey, Mr. Cain having retired to accept a commercial position.

**HAS EASTERN MARY ANDERSON?**

Louisville, Dec. 6.

Vague rumors are to effect that the Columbia Amusement Company (Eastern Burlesque Wheel) is attempting to secure the Mary Anderson Theatre for its shows next season.

The house is now playing vaudeville under the management of the American Theatre Company, of St. Louis, which secured it from Klaw & Erlanger who first operated the Mary Anderson for "Advanced Vaudeville," securing it from the Shubert Brothers at the time of the K. & E. Shubert merger.

It is positively known here that the Eastern Wheel will have a house in Louisville next season, and report says the Mary Anderson, although in well-informed quarters it is believed that the Hopkins will be the house instead, owing to the opposition of the owners of the Mary Anderson playing anything but legitimate attractions. It is one of the handsomest theatres in the country and an effort was made to prevent vaudeville being played in it.

The lease held by the American Company on the Mary Anderson is said to end with the expiration of the present season.

**"JOLLY ZEB" IN TROUBLE.**

San Francisco, Dec. 6.

"Jolly Zeb" was a bone of contention between the Western States Circuit and Alpha, being featured at both the Empire and the Victory, newly opened, for the week of the 25th.

Both circuits claimed to have his signature to contracts for that period. The Alpha people secured an injunction restraining Zeb from appearing at the Empire, but disregarding this, he was at the matinee performance at that house, thereby laying himself open to the charge of contempt of court.

He appeared, however, at the Victory that evening and it is believed that the contention over his services has been adjusted.

**LEW ROSE DISPLEASED!**

On Tuesday night of last week Lew Rose rang the curtain down on "The Parisian Widows" and closed the show ten minutes before the usual time because he was displeased with the extreme contortions of a "cooch" dancer who had been added to the company as a "strengthener."

The dance is described as being quite the most suggestive thing that has been shown hereabout in a good many months. When Rose looked over the Monday matinee of the show he reported adversely upon this feature to Hurtig & Seamon, and was told to use his own discretion in curbing the enthusiasm of the young woman. Accordingly he told the company's manager that the dance would have to be "toned," and threatened to ring the curtain down if his orders were not obeyed.

At the Tuesday evening performance the Oriental wiggler gave her specialty again in all its Oriental exuberance, and Rose made good his threat right in the middle of the number. Mr. Rose is the husband of Millie DeLeon ("The Girl in Blue").

Miss DeLeon played at the same house the week before as a special feature of Hurtig & Seamon's "Bowery Burlesquers."



# THE MORRIS COMPANY REFUSES TO VACATE

**Springfield and Worcester. Notified by United States Amusement Company to Leave the Nelson and Franklin Square Theatres. Legal Action Probable.**

Notice was served upon William Morris for the William Morris Amusement Company last week, on behalf of the United States Amusement Company, ordering the Morris Company to vacate the Nelson Theatre, Springfield, and the Franklin Square, Worcester, two former Klaw & Erlanger houses leased by the United States to the Morris Company.

Beyond stating that he had no intention of leaving the premises, Mr. Morris would give no information on the subject, declining to admit that such notice had been given, but there is no doubt of its receipt by him.

It is understood Mr. Morris informed the bearer of the written notification that he would not under any circumstances give up the possession of the properties and legal proceedings are possible.

As previously printed in VARIETY, Klaw & Erlanger are required under the settlement agreement made with the United Booking Offices, wherein they agreed to vacate vaudeville by Feb. 3 next, to also by that date remove vaudeville from the two New England theatres, which are in opposition to S. Z. Poli, a United manager, in both cities.

The United States Company leased the houses from the Shuberts, who in turn hold them under lease, and Morris is a sub-lessee. It is said he pays rent to the United States Company, and if the latter laid itself open to eviction upon any grounds the judgment to dispossess would be against the present occupant, the Morris Company, unless some legal means were found to successfully combat it.

The Nelson at Springfield is reported to be held by Morris under a one year's lease, with a renewal option of four more, while the Franklin Square is said to be for one year only.

The rent of the Springfield theatre is \$12,000 yearly and the Worcester house \$10,000. Rumor also tells that the agreement under which Morris secured the theatres carried with it a guarantee from Klaw & Erlanger that they would pay one-half the rent.

Another condition of the instrument, which may have been a side issue, was that Morris should play a certain number of "K. & E. acts" weekly. This, Klaw & Erlanger claim, Morris has not done, and also called upon him to play the acts as agreed.

Morris' reply was to read the agreement and K. & E. would find that he had kept his part of it.

Geo. M. Leventritt, of Leventritt & Brennan, attorneys for the Morris Company, admitted to a VARIETY representative that the notification was received, and in reply to a question as to whether the theatres would be vacated said:

"The William Morris Amusement Company will offer vaudeville in both theatres just as long as the leases of the United States Amusement Company runs. Nothing

nor no one can oblige us to leave while we pay our rent.

"The rent has been paid by us to January 13, and on that day we will tender the amount due to the United States. If it is not accepted, we shall make a motion to deposit it in court.

"We have consulted and retained the best legal talent in Massachusetts, and have been advised our position is absolutely secure. We are prepared for any steps which may be taken."

An officer of the United States Amusement Company in speaking of the notification remarked that the Morris Company, in consideration for the management of the houses being passed over to it, had agreed as a consideration also that a certain number of acts under engagement to Klaw & Erlanger would be played in the theatres. This agreement had been violated, according to the United States official, who also stated that their act Hardeen, "the jail breaker," at the Nelson, Springfield, and booked for the Franklin Square, Worcester, next week, would be the last "K. & E. act" to appear in the Morris houses.

Asked if legal proceedings to evict the Morris Company would follow its failure to leave the premises as notified, the reply was: "It certainly looks very much that way."

## GILMAN GIRL IN WORCESTER.

Worcester, Mass., Dec. 6.

"Maybelle Gilman's Sister" is playing at the Franklin Square Theatre this week (William Morris Amusement Company, Mgrs.). Eunice is the girl's name, and she sings a couple of songs twice daily. The other end of the pair of half-sisters to Mrs. Gilman-Corey has not appeared, but the father is here.

There is, likewise, in this city a branch steel factory of the United States Steel Company from which Mr. Corey derived fame even before he married Miss Maybelle, whom Eunice attempts to impersonate without announcing it.

Somehow in Worcester this week, without undue mention having been made by the Franklin Square management, it became known of the relation link between the Corey and Gilman factions. The steel workers have been looking Eunice over on the stage.

Her father swings around the town, making daily trips to the steel plant to see that his son-in-law's property remains in the city while he is here.

The act may go to Springfield next week where there is another Morris vaudeville theatre.

Manager David Beehler, of the Orpheum, Sioux City, was presented with a silver stein by the acts playing at his house last week. Mr. Beehler reciprocated with an impromptu banquet.

## WHITE RATS UPHOLD PRESIDENT.

A committee of twenty-five members of the White Rats, appointed at the regular weekly meeting held last week, to report on the proceedings of the order as directed by President R. C. Mudge since the commencement of the Klaw & Erlanger-United vaudeville struggle, is understood to have presented a report on Thursday night upholding the president in all that has been done.

Fred Niblo was chairman of the special committee appointed, and among those appointed to it were Lee Harrison and Charles J. Ross.

The committee of twenty-five will become a temporary advisory board of the society pending the affirmative vote on an amendment to the by-laws and constitution creating a permanent advisory or governing board of that number, which will act in concert with the White Rats' president, composing, in fact, his "cabinet," before which all important matters pertaining to the order will come.

The vote is being taken by mail, and if in favor of the amendment, considered practically settled excepting the count, Mr. Mudge will then appoint the permanent members of the committee.

The term of office of the present executives of the Rats expires June 1, next, when a re-election occurs for the ensuing term, now two years.

## BILL POSTERS MEET IN CHICAGO.

Chicago, Dec. 6.

The convention of billposters was held here this week at the Masonic Temple. The paste men are in the city from all over the country.

On Wednesday night a banquet was given for the visitors at the Sherman House.

## WEBER'S CLOSED UNTIL XMAS.

The Joseph Weber show closes to-night and the house will remain dark for three weeks. In that interval the new burlesque on "The Merry Widow" will be prepared and the production will be first seen Christmas week.

## THE ONLY



HI TOM WARD,  
"THE MERRY MINSTREL."

## INDEPENDENT BILL POSTER SELLS.

Detroit, Dec. 6.

The Melvin Bill Posting Company, an "independent" of importance outside the "trust," sold out this week to Walker & Co., the local branch of the National Association of Bill Posters. Consideration is unknown.

The Melvin Company had the backing of E. D. Stair (Stair & Havlin) and it was somewhat of a surprise to hear it had thrown up the sponge.

## NIBLO'S HASTY SKETCH.

Springfield, Mass., Dec. 6.

The success won here by Josephine Cohan in "The Girl of 'The Times,'" at the Nelson Theatre, where it is being presented for the first time, is unusual under the circumstances of hurried preparation which preceded the initial presentation.

Fred Niblo, Miss Cohan's husband, wrote the piece on the steamer while homeward bound from Naples. He and Miss Cohan arrived in New York Nov. 24; engaged the company (two men) on the 26th; rehearsed Friday and Saturday, giving a dress rehearsal on Sunday at the theatre, opening at the Monday matinee with hardly a break.

## SHAPIRO BUYS CATALOGUE.

The catalogue of John T. Hall, the music publisher, was purchased this week by Maurice Shapiro.

## REBELS AGAINST "MOTHER-IN-LAW."

Charles W. Bennett, manager of the Canadian vaudeville circuit which bears his name, has taken a radical step and struck a mighty blow at the very existence of the "Stock Humor" specialist. He has declared that hereafter no monologist may "spring" a "mother-in-law" joke in any of the houses over which he holds control.

Two weeks ago a talking comedian played Montreal. His talk was plentifully besprinkled with the "mother-in-law" witticism. Last week another act dealt out a quantity of the same material.

Now it so happens that Mr. Bennett is the possessor of a very charming mother-in-law, and the jokes grated upon him. So he instructed his New York booking representative to send him no more humorists depending upon the "mother-in-law" gag.

## GIVES UP VAUDEVILLE.

Lincoln, Nebr., Dec. 8.

The Bijou theatre, after playing vaudeville for the past two years, has given up that style of entertainment, reverting to stock, and changed its name to "The Majestic." The Fulton Stock Company is now presenting plays in the house.

F. H. Bradstreet will continue as manager. The Bijou was on the Sullivan-Considine Circuit. Poor business caused the change in policy.

## STOCK OPENING POSTPONED.

Chicago, Dec. 6.

The opening of the dramatic stock company at the Chicago Opera House will be Dec. 23, instead of the 8th, as announced.

Phil Sheridan says his "City Sports" broke the three day record at the Columbia, Scranton, last week by \$500.

# ARTISTS OBJECT TO SHIFTING OF DATES

**Protests Against United's Revision of Routes Ill-Advised According to Opinion of Legal Authorities, Who Counsel Against Resistance.**

Due to the many Klaw & Erlanger acts which have been provided for by the United Booking Offices, considerable shifting about of schedules of its own bills by the United has followed during the past couple of weeks.

This has brought about dissatisfaction in several cases, and seems to be particularly objected to by foreign artists, although some native acts have claimed the United did not possess the right under its contract to change the playing place on the route sheet at will.

The United maintains that it has the power to place an act at any point on its circuit, provided the extra cost of transportation, if any, is paid by the booking agency to the act.

The opinion as expressed at the United Offices by the managers and agents seems to concur in that the artists should not attempt to hinder the booking agency in its attempts to straighten out the present tangle caused by the receipt of the many unlooked for numbers it must now play.

The artists affected, when objecting to a shift, have said the business arrangement between Klaw & Erlanger and the United did not bear upon their contract.

Thoughtful artists believe that under the present conditions an act should accept any assignment of time, if not obliged to "lay off," for, it is pointed out, did the United cancel or refuse to play an act for declining to accept a transfer of a date, there could only follow a lawsuit for the act to establish its possible rights, a costly proceeding both in time and money.

An act playing Providence last week is said to have refused to go to Keith's, Philadelphia, this week, insisting that it play in Boston, where originally booked. Another in Washington flatly declined to go to Norfolk, a shorter "jump" than listed for it this week. A shift of dates from Albany to Atlanta was "turned down" by another act, although in the latter case full transportation both ways was to be provided the act. The difference in fare is also said to have been tendered the act which refused the Philadelphia engagement.

Maurice Goodman, attorney for the United Offices, was seen this week by a VARIETY representative, and asked his opinion on the matter. Mr. Goodman said: "There is no question as to the right of the United under its contract to select the place the act shall play, and more especially so when there is no hardship to the artist occasioned by reason thereof.

"In my opinion, the artist is heedlessly placing himself at a disadvantage by taking a stand contrary to his contract without full knowledge of what he is doing, or legal advice.

"It is a position the United Booking Offices does not want him in. It is simply trying to arrange its bills most expeditiously, and were the artists to look

at the condition in the proper light, the result would be much more pleasant and agreeable to everyone."

In support of his statement of the United's right to shift acts, Mr. Goodman called attention to a clause in the contract reading "At such theatres or other places as the party of the first part (Keith-Proctor) shall require."

The lawyer then turned in the law books to the suit of Phebe Howard against Augustin Daly, which he said was recognized as the leading case on the subject in New York State, the decision having been handed down by the Court of Appeals, and in use as a precedent all over the country.

Miss Howard sued the late Augustin Daly for breach of contract. It was proven at the trial that Mr. Daly would not allow her to rehearse after her contract had been signed.

The court held, however, that Miss Howard could have been directed by Daly to engage in similar work elsewhere, and, failing in that, it was her duty, in order to mitigate the possible damage sustained, to immediately attempt to secure employment for the time she was idle. The court also said that the offer by the manager to place Miss Howard in another position where the remuneration would have been the same absolved him from liability under his contract upon her refusal to accept the proffered work.

## GILLINGWATER WILL—IF.

Charles Gillingwater will enter vaudeville if bookings are forthcoming after the close of the season with the Fritz Scheff organization. He has placed himself in the hands of M. S. Bentham. If the vaudeville venture is successful Mr. Gillingwater will remain in the varieties all next season at least.

## "K. & E. ACT" HEADLINER.

Chicago, Ill., Dec. 6.

Henry Lee, a "K. & E. Act," is the headliner of the Olympic bill this week. Other "shifted" acts on it are Al Shean and Company and Mills and Morris.

There are three "K. & E. acts" on the Majestic program also. The Musical Cuttys, Ralph Johnstone and Press Eldridge.

Harry Houdini, "the jail breaker," tops the Majestic show. Hardeen, the "K. & E. jailbreaker," was kept out of the Auditorium, Chicago, it is said, by A. L. Erlanger at the personal request of Martin Beck, who did not wish the edge taken off Houdini's showing here.

"The Six American Dancers," a new act, playing New York at the 125th street house for the first time next week, have been booked solid for the remainder of the season.

## CHURCH AGAINST PICTURE SHOWS.

Montreal, Dec. 6.

There is trouble in store for the moving picture establishments in Montreal. The Catholic clergy has been a crusading against Sunday performances, but the climax came last Sunday when the Bishop of the Catholic diocese warned his parishioners against attending these performances.

There have never been Sunday performances in the regular theatres of Montreal, either vaudeville or legitimate. These shows are expressly prohibited by law, but the picture establishments have been open on the seventh day and have done a thriving business. In the Catholic community the bishop's word is final, and although the effect of his pronouncement has not yet had time to be felt, it is expected that the Sunday shows of the nickelodeons will shortly be a thing of the past.

The Bishop excepted Sohmer Park in his remarks, that establishment being listed as a zoological garden, by virtue of a stuffed monkey and an anaemic alligator, and under a special act of the Provincial Parliament is permitted to keep its gates open on Sunday, and even operate its bar.

## LLOYD TAKING SHOW OVER.

"Happy Hooligan," the grotesquely picturesque "tramp," made famous in cartoon and play, will be exported to England next season by Herbert Lloyd, the misnamed juggler.

Mr. Lloyd leaves next week, having engaged a number of people for the humorous piece. It will be played in the English provinces where there exists an especial fondness for the "Knights of the Road."

In the present vaudeville despondency, Mr. Lloyd has determined to return to the land where his catch-line, "No Good, Napoleon," is a by-word. Mr. Lloyd returned to his home, and the presumption was he had remained a juggler, but his comedy act, which defies analysis, brought him forth not as a juggler, but pure comedian, with an offering requiring an intellect equal to it for the fun to be fully grasped.

## MOORE CROWING.

Rochester, Dec. 6.

"Advanced Vaudeville" had barely left the Baker Theatre last Saturday night for the finish, when the Sunday papers came out with a flaring advertisement for the program this week at J. H. Moore's Cook's Opera House, the United theatre here.

In one corner of the "ad," a crowing rooster labeled "Real Vaudeville" standing proudly erect over a dead chicken called "Advanced Vaudeville." The caption was "Licked."

This is the second time the same picture has been employed by Cook's against Klaw & Erlanger. The previous use made of it was when the Lyceum closed last summer.

There are a number of other pertinent remarks in the advertisement, which proudly boasts of the bill this week, saying: "Could you ever see any better vaudeville than this?" The headliner at Cook's is Lillian Shaw.

Leo St. Elmo is playing as a single act although looking upon a partnership in prospect with favor.

## NELSON LEWIS DEAD.

The sudden death of Nelson Lewis, of Nelson Lewis and Julia Kingsley, occurred at Sharon Springs, N. Y., last Tuesday.

Mr. Lewis died of acute Bright's disease. He has played in vaudeville for about five years with Miss Kingsley, having entered the variety branch from the legitimate.

## HOWARD BAKER DEAD.

London, Nov. 20.

Howard Baker, popular with Americans, and father of Tom Hearn, "the lazy juggler," died on Nov. 10 from a chill contracted during the recent music hall strike.

## JOHN RAYNOR DIES.

John Raynor, general manager for Harry Bryant's burlesque show, died very suddenly in his home in New York Wednesday morning. He was threatened with pneumonia a week or so ago, and did not leave the city with Bryant's Extravaganza Company.

Few of Raynor's friends knew of his illness, and his sudden death was a shock to the profession. He had been engaged in the burlesque and general show business for a good many years and was popular.

## WILL BURY PAPINTA IN CALIFORNIA.

The body of Papinta, the mirror dancer, who died in Dusseldorf, Germany, was brought to this country on the "Kronprinzessin Cecilie," which arrived from Hamburg Tuesday.

Papinta's brother accompanied the body which started Wednesday on its journey across the continent to a last resting place on the estate of the dead dancer in California.

Dusseldorf, Nov. 23.

Papinta, the well-known American dancer, died here the 21st of this month, under circumstances both tragic and pathetic.

She had just finished her number at the Apollo Theatre and laughingly chatted with her brother, who left her at the door of her dressing room.

Papinta's dress had been removed, when suddenly, without a murmur, she fell heavily against her maid, both falling to the floor.

The maid hastily summoned Geo. W. Hippel, her brother and manager. They attempted to revive her, thinking it a fainting spell. A doctor was quickly called, pronounced life extinct and heart disease the cause.

Papinta arrived in Europe August 17, accompanied by her brother. Her late husband, W. J. Halpin, died two years ago this month of heart disease also.

Papinta was thirty-eight years old and one of America's best known dancers for the past fifteen years.

## DIDN'T SUICIDE.

Paris, Nov. 23.

E. E. Gifford, the one-legged cyclist, reported to have committed suicide in Germany, is still alive. He has gone to Buenos Ayres to fulfill dates on the Seguin tour in South America.

The Four Holloways, wire act, which played during the Summer with the Ringling Circus, have returned to vaudeville.



# NEW NORTHWESTERN CHEAP CIRCUIT FORMED

## The Trans-Continental Vaudeville Association Enters Vaudeville. May Grow to Large Proportions

The Trans-Continental Vaudeville Association has been incorporated in the State of Washington, with main offices at Seattle. It is now operating theatres in that section of the country and has affiliated with the Alpha Circuit, the California chain of smaller vaudeville houses managed by Levy & Levy. Bert Levy, of the firm, is the California representative of the Trans-Continental.

A connection will probably be made with the Mozart Circuit in Pennsylvania, Ed. Mozart having been acting as the booking representative in the East for some time.

Walter Plimmer, the booking agent for the Western Burlesque Wheel, whose resignation as such takes effect to-day, is negotiating to act as the Eastern representative of the new Western circuit and will probably assume the office within a week.

The incorporators and directors of the Trans-Continental are S. Morton Cohn, president; Mose Goldsmith, vice-president; Edwin R. Lang, treasurer; S. H. Friedlander, secretary; W. A. Lang, manager booking department, and W. W. Ely, general manager.

Mr. Cohn was formerly connected with the Sullivan-Considine firm. W. W. Ely has been until recently in general charge of the Sullivan-Considine offices in Seattle and W. A. Lang, who will have the direction of the Western bookings, is a former well-known Chicago agent.

Mr. Mozart, when seen by a VARIETY representative this week, said he had not as yet entered into any direct connection with the new circuit, but intimated this was a future possibility. Mozart has a list of ten theatres. Bert Levy, of the Alpha Circuit, is Mr. Mozart's nephew.

Seattle, Dec. 6.

The Trans-Continental Vaudeville Association, the newly made vaudeville corporation, bids fair to be a factor in the vaudeville of the Northwest.

A list of houses extending into Alaska has been given out as being booked by it, and there is a move under way to form a connecting link with a Canadian circuit.

This is the first entry of a circuit into Alaska, where the Trans-Continental will play at Juneau, Douglas, Valdez and Cattlea, besides Dawson, Yukon, reaching those points by way of many of the principal towns in British Columbia.

Among the more important of the houses now held by the new company are the Marquand Grand, Portland; Savery, Tacoma; Eden Musee, Odeon, Family and Lyric, Seattle; Dominion, Vancouver; Grand, New Westminster; Empire, Aberdeen; Bellingham, Bellingham; Novelty, Pendleton; Orphelm, Boise, while cities in Utah and Montana will also be played, as well as others in the States mentioned.

It is said at the offices of the Trans-Continental that a representative has been dispatched East to close up some negotiations with circuits there, and there has been an agreement reached with the Alpha Circuit of California.

The houses listed all have seating capacity of over 1,000 and the prices will be

placed at a low popular figure until additions now contemplated are secured.

It is claimed for the Trans-Continental it will have a booking department placing acts direct through from the East to the coast.

San Francisco, Nov. 6

While there is a deal pending between the new Trans-Continental Circuit of Seattle and the Alpha Circuit here, nothing definite has been arranged as far as can be learned.

The Alpha Circuit consists of the Majestic, El Paso, Tex.; Crystal, Albuquerque, New Mexico; Unique and Fishers, Los Angeles; Victory, San Francisco, and theatres at Bisbee, Globe and Tucson, Ariz.

S. Morton Cohn, of the Trans-Continental, claims twenty houses in Oregon, Washington, Idaho and Colorado.

### NO CLOSINGS ANNOUNCED.

No future closings of houses on the Klaw & Erlanger Circuit have been announced this week. "Advanced Vaudeville" under the direct management of Klaw & Erlanger is now presented in the New York, New York; Grand Opera House, Brooklyn; Tremont, Boston; Edwin Forrest, Philadelphia; Teck, Buffalo, and Auditorium, Chicago.

The New York and the Grand Opera House will probably remain vaudeville theatres until February 3rd, next, the date set by the agreement between Klaw & Erlanger and the United when the former must retire from the vaudeville business. The Edwin Forrest is rumored to close around January 1st, while the Auditorium is due to retire around January 15th.

The Teck will likely remain open during the present month, but did the Tremont close its doors to variety performances in a week or so, as was reported in "Beantown" a week ago, it would not be unexpected.

The new Florenz Ziegfeld, Jr., revue is expected to follow vaudeville at the New York, first playing out of town for a few weeks to "whip in." Adeline Gence, the London premier ballerina, will be featured in the show, which may be named "Ziegfeld's Grand Revue."

The opening scene is an artist's studio, and from there successive views show the Alps, Monte Carlo, the "Lusitania," and it then comes back to New York for a finale.

### MORE ARTISTS FOR "GIRL QUESTION."

Chicago, Dec. 6.

Besides Norton and Nicholson, who were mentioned in VARIETY some time ago as having engaged with "The Girl Question" road company, which opens for the season Christmas Day at Joliet, Manager Morton, while in New York last week, secured Florence Ackley, Thomas Fortune, May Calder, Chas. Fisher and Master Martin, completing the cast.

### SOLIDLY AGAINST SUNDAY CLOSING.

The clergymen of Brooklyn, who have been foremost in the crusade against Sunday vaudeville performances, have demanded a hearing on the subject before the Mayor, alleging that they are supported in their movement by the labor unions.

The Actors' Union will combat this hearing by seeking to show that the labor unions of the city are in favor of Sunday performances. The ministers succeeded in having a resolution put through the Brooklyn Central Labor Union during the absence of the Actors' Union delegate, but when the matter came up before the New York Federation of Labor, the governing body of the city, the men of cloth were unmistakably "turned down."

The Actors' Union will have a committee of labor union men before the Mayor to show that the unions are in favor of Sunday shows.

When the matter comes up before the Mayor the union will show that whereas all the Sunday agitation is backed by the Actors' Society, made up of legitimates who nowhere in this State play on the seventh day, the vaudeville people, musicians and the stage hands, alone affected in the discussion, are generally in favor of Sunday performances.

One of the points made by the officers of the Actors' Union in their efforts to defeat any public movement to bring about the closing of theatres on Sunday, is the alleged assurance they have received from the United Booking Offices, that should such a condition be brought about, there will immediately be a proportionate clipping of salaries paid artists.

An official of the New York union local said that he had had this assurance direct from E. F. Albee, and the United Offices had made its intentions in this regard very plain.

### MARINELLI'S YEARLY STATEMENT.

Paris, Nov. 23.

Each year the H. B. Marinelli agency sends forth a statement to its branch offices detailing the expense and total amount, in dollars, of its booking for the previous twelve months.

The annual report for 1907 is out, and, reduced to American figures, reads as follows:

Transportation .....	\$4,100
Telegrams and cables .....	6,550
Postage .....	2,350
Telephones .....	780
Salaries .....	38,000
Total amount contracted for .....	1,759,940

This includes the expenses as listed of all the Marinelli offices, and the grand total reached of the gross amount of salaries placed for the year under contract.

### OPPENHEIM MANAGING.

Kansas City, Dec. 6.

S. N. Oppenheim, of the American Theatre Co., which has the Sam S. Shubert in this city under lease from Klaw & Erlanger, is now the manager of the theatre.

Walter Sanford, formerly in charge, has left for a European trip, and is not expected to return for three months.

The Colby Family will open on the Western States time at the Empire, San Francisco, on Dec. 23.

### CURTIN PRESIDENT T. M. A.

James H. Curtin, manager of the London Theatre, was chosen president of New York Lodge No. 1, Theatrical Mechanics' Association, at the meeting of that body Sunday. Mr. Curtin, who has always been an enthusiastic worker for the order, was elected unanimously. He takes the place of Charles Shay, the last president. Mr. Shay would not run against Mr. Curtin, and the latter's election was uncontested.

Mr. Curtin is one of the most popular members of the New York lodge. He has held several prizes for signal service in helping out benefits, and is generally regarded as one of the most valuable men in the order. His election was received with universal satisfaction, in spite of the popularity of the retiring chief executive.

Others of the new officers are: William B. Finnegan, vice president; James E. Fekins, treasurer; B. F. Forman, recording secretary; Thomas A. Sheehan, financial secretary (defeating E. H. Convey by a vote of 106 to 53); Douglas Gordon, assistant financial secretary; Thomas McKenna, marshal; Harry Wager, sergeant-at-arms; Ed. Mulvihill, outside guard, and U. J. O'Mallon, M. Alexander and Jos. Beisenthal, trustees. Dr. S. Nelson Irwin was again chosen to act as physician.

Forty new members were elected into the lodge, among the number being William Torpey, stage manager of the New York Theatre.

Reports were read as to the building of a home for aged members of the association. In answer to the communications sent broadcast by the Grand Lodge, the city of Denver, through its authorities, offered to donate a tract of land comprising 160 acres in the suburbs and to build the home upon it at the city's expense.

The Los Angeles lodge offered to secure 10 acres of ground and contribute \$15,000 toward the cost of the building.

### PITROT FOREIGN REPRESENTATIVE.

Richard Pitrot, the agent, will act as foreign representative for Louis Pincus, the sole booking agent for the Western States Vaudeville Association. The arrangement was entered into when E. Ed Ackerman, the head of the Western States, was in New York recently.

Mr. Pitrot will sail for Europe in the course of a month in search of attractions for the circuit.

### WALKING ON A WAGER.

Chicago, Dec. 6.

A story started around this week that J. A. Sternad, Aaron Jones and his partner, Mr. Schafer, were to walk on a wager from Milwaukee to this city in emulation of Weston.

A time limit of 100 hours was set, and the start made Tuesday morning, if report is true. Each placed \$250 as a forfeit, and Mayor Becker of Milwaukee, with all that money in the city, gave a banquet to the contestant Monday night.

Sternad is booking agent with the Western Vaudeville Association; Jones & Schafer manage theatres and parks.

Either or all may have arrived in Chicago by this time. The gates were left open for them.

## LONDON NOTES

London, Nov. 23.

Ere the pot-house evolved to the palace there was unlimited privilege in the London halls for selling "arf a pint o' ale," or huge and foam-crested mugs of "beer, beer, glorious beer." But on this point American influence seems to have penetrated England, and Walter Gibbons, who has a shrewd insight into the trend of amusements, has not even asked for drinking privileges in his new halls. At Rotherhithe, a section of London S. E. on Thames just past the Tower Bridge, one Bermondsey, a reverend vicar of the Church of England supported the Gibbons application for a license because the proposed new establishment was to be distinctly temperance. Statistics show the English people drink thousands of hogsheads less than they did of old; some say because they have more sense, while others say because they have less money. Still others, like the churchly supporter of Gibbons, think the temperance music hall a power for good. It gives the masses a wholesome pleasure place at very small expense.

The London Hippodrome has eight times made application for a drinking license. It felt cheered when the Licensing Committee of the London County Council recommended this year a license to sell drinks at the buffet, but not in the auditorium. Yesterday the Council itself cast ballot on the matter, and the house was promptly refused a license to sell liquor anywhere.

Next the London Coliseum sought permission to sell liquors. It was claimed that Coliseum patrons, coming largely from the suburbs, might have to go as much as four hours without drinking. Mr. Pinhorn, delegate from the temperance societies, said he had often gone four hours without drinking, whereat Walter Reynolds interjected amid laughter that perhaps he was a camel—38 to 4 against the Coliseum dispensing "booze." However, it is fully privileged to sell from its "hissing and loud steaming urn" the hot cup of tea.

Jack De Frece was turned down cold for an excise license at Stoke Newington Palace, and prospects are that the "little brown jug" has further rebuffs to come. A dramatic house, the Carlton Theatre, had "pull" enough to get a drink license by the wee majority of five votes.

A festival performance was given last night at the Empire in commemoration of Mlle. Adeline Genée's ten years' association with the entertainment at this popular establishment. After the show a supper was given in her honor. There is no nonsense about Genée, who is a plain little, lady-like artist not given to fuss and feathers, champagne baths or theatrical hifalutin. Her golden friends can not forget that the day of her departure is fast nearing. She closes at the great Leicester Square establishment Dec. 28, and opens with you mid-January. Whether she will return to England is as yet unsettled, and she will be very wise if she leaves the matter open, as her great success in New York is an absolutely foregone conclusion.

The tendency of modern ballet is to make first rate dancing unnecessary; the prima ballerina is asked to appear in high-heeled boots—in short, her art is neglected, and her personality mainly taken into account. Genée, however, cleaves to her ideal of real and hard execution, like some great legitimate juggler who scorns to do "fake" tricks. "It may come back," she says. "There are still ballets that respect the traditions, and they are the only ones I really care about."

Genée thoroughly understands gesture, and is almost as much of an actress as she is dancer. She came to the Empire for six weeks, and has been there almost without a break for ten years, dancing every evening, and not, like her Continental sisters, but three or four times a week. Of her overseas venture she says: "I am not going to appear in orthodox ballet in New York. I don't think America wants real ballet yet. I don't even know that the Americans want me, though of course I hope they do. If they will persuade themselves that they want me, and I can persuade them that they want real ballet, I shall be quite happy."

As to her hold on London, the author of "Drama and Life" (Methuen) puts it this way: "London without Adeline Genée will be a mere huddle of pedestrians, a benighted place where tip-toeing is only known by hearsay. If and when Genée departs, she will have to leave London her white satin shoes to be deposited in the British Museum."

Henry Cadle, of H. and E. Cadle's agency, died very suddenly from gastritis, at his Highgate residence. For five years he was associated in an agency business with Oswald Stoll at Cardiff, and twelve years ago bought the Stoll agency with his surviving brother, Ernest Cadle. He was a very pleasant spoken man, and had made five trips to America, introducing to Europe many of your artists.

Mr. Stoll had another grand round-up of "new to London" fellows Thursday last at Hackney, and those who went out say it was rather "fierce," not as good as the Shepherds Bush show preceding, at which quite a few professionals were among the amateurs.

There is still a great plenty of first rate acts in London, but some of the inspectors sent out to judge their merits know more about going indoors when it rains than they do about the fine technical points of acts.

There are numerous acts now in London that Mr. Stoll would book if he could see them personally, but as long as he trusts to these outrunners he will never connect with them. They don't know, you know.

"Graft," as it is frequently worked in England, has never been properly written of in the papers. The head of a certain great circuit reading this will learn for the first time that a turn caught his tour by the simple device of handing a provincial

manager a five pound note, and getting a big "boost" in a report sent London. Another circuit is said to have been successfully negotiated by a ten pound note. That certain people practically buy their way, both with agents and managers, is well known. As to acts that succeed, we recall a turn now booked for the London Hippodrome that would never on earth have got there through the vigilance of Stoll inspectors. In vain the show played repeatedly under their noses in suburban London halls. Despite its great merit the turn "went broke," and had to walk every day from Brixton to mid-London in default of "bus fare."

By going daily through every agency in London and keeping it up, the act finally "got in," but no thanks to inspectors. If Mr. Stoll would stop this miserable experimenting with amateurs, and give a show to turns that have played London, but have never played the West End or reputation district, he could beat from the bushes a number of acts quite good enough for the London Coliseum.

The Hippodrome is installing machinery to roll up its three ton ring carpet, doing it in one-tenth the time required by hand work.—The marriage of "Big Chief" Mudge to Miss May Belfort has greatly pleased professionals here, and is regarded as a new and valuable Anglo-American alliance.—The settlement of Valazzi's little misunderstanding with Klaw & Erlanger is also very pleasantly received, as Valazzi is thought to be one of the coming jugglers, and none liked to see him checked in mid-career.—On assuming the Zoo Hippodrome at Glasgow E. H. Bostock was not only honored by officials of the city, but was delighted to receive an illuminated address from the artists. From all accounts he is a distinctly good man, and his troubles with artists are conspicuous by their absence—to perpetrate a bull.—The Sisters Morgan are claiming \$500 damages from Macnaghten; case of his Hartlepool manager dropping a curtain and refusing to let them appear, holding them up to the contempt and ridicule of the audience generally. The judge has agreed to hear the case soon on account of their early departure for America.

On the principle that "boys will be boys," the Irish will be Irish. Some time ago a Belfast house got noisy over an act, breaking gallery chairs and smashing electrics. At the same house later their nasty ways with a dainty young artist required gallery closure for a week. At another Belfast hall a bottle was thrown at a comedian, just missing him. Now comes Dublin's turn, a small open pocket knife and later a large jack knife with all the blades open being thrown on the stage as a little remonstrance during a wrestling match, and just missing. The curtain was rung down; the manager came forward and "roasted" the gallery. It is only the low, cheap trash who do these things, but they are done.

### FOREIGN ACTS CHANGE PLANS.

London, Nov. 20.

In consequence of the news of Klaw & Erlanger having sold out to the opposition in the vaudeville war in the United States, a number of English acts on the point of going over have decided not to sail.

## PARIS NOTES

Paris, Nov. 23.

There are wrestling matches all over Paris. The Apollo started first, putting on a big troupe of "lutteurs," including Paul Pons, the champion of France. The theatre was packed nightly and the Apollo is still doing enormous business. Second came the Folies Bergere. It commenced with a similar wrestling show on the 7th, but business is not as big as at the Apollo, despite that a better variety bill is given by the Isola Freres. At the Casino de Paris, next door to the Apollo, Padonborg, a Russian wrestler, opened a few days ago, challenging all wrestlers in town. A curious fact is that both the Casino and the Apollo are packed nightly to capacity, while the other halls are doing poorly.

Barrasford's Alhambra will have Otero as headliner for the full month of December. Otero is going to produce the same pantomime she did a few months ago at the Folies Marigny, "Giska, la Bohémienne."

Loie Fuller is appearing at the Theatre des Arts, Paris, in a new act, "Salome." In the series of dances by means of which Salome achieves the mastery of Herod, the peacock and the snake dance are particularly attractive. In the last named Miss Fuller proves herself a snake charmer of no mean accomplishments. Her reptiles are the real thing, and lively ones, too.

At the Apollo, a revue will commence early next month, for which Norman French, the noted American dancer, is engaged for a leading part.

Another revue is soon due at the Folies Bergere. In December, Paris will not have a single music hall with an unmixed variety show.

Otero, Cleo de Merode and Tortajada are all wanted to appear on January 4 in Berlin before a royal audience, \$250 being the offered salary for each of the above "stars," so runs the letter which a Paris agent received the other day from Berlin. After having communicated with the women he returned word that Cleo de Merode would accept, also Otero, but Otero wants \$1,000 as salary instead of \$250. No reply yet received from Tortajada.

The following are in town: John Ringling, Manager Tumpakoff (Moscow), Alfred Butt (London), Chas. Cockran (London), Victor Bressler (Circus Schuman, Berlin), and Manager Tichy (Prague).

### NEW MANAGER IN TOLEDO.

Toledo, Dec. 6.

Lou Hurtig is no longer in command at the College (Arcade), Hurtig & Seamon, managers.

He has been transferred to "The Girl from Happyland." The Arcade has been doing poor business all season.

Chester Sergeant, who formerly managed the house with H. H. Lamkin, succeeds Hurtig. Mr. Sergeant is a well known advance man and press agent. His return to the Arcade is hailed with much enthusiasm. He retired from the advance of Kathryn Osterman to accept the local position.



# STOCK VAUDEVILLE ON SMALL CIRCUITS.

Marion, Ind., Dec. 6.

Jno. Woodford and Jeanette Marlboro have inaugurated a new idea for the smaller vaudeville circuits in this section. They have placed it in operation in the Ammons-Du Bois houses.

It is stock with vaudeville for side trimmings, Mr. Woodford and Miss Marlboro having organized a sketch company of six players including themselves. Short plays will be given, and the company travel over the circuits, carrying the vaudeville acts along, giving complete shows.

Special scenery has been built on the Crystal Circuit (Ammons and Du Bois) for the small stages which will be played upon. Besides the principals there will be Bernard Hennings, J. E. Pollard, Jane Chester and Thos. J. Fowl in the cast of the plays.

## STRANDED IN "TANK TOWN."

Lafayette, Ind., Dec. 6.

Over in Tipton, not a great way from here, is the Martz Opera House, and while the "Opera House" sounds good, somehow the meagre population of Tipton hasn't much faith in it, so when the "Berre and Hicks All-Star Vaudeville Company" played Tipton in Martz', they said: "It's no use" to the manager, who was the audience, and straightway stranded.

The Eagles assisted Mr. Berre to his home at Bloomington, Ill. Berre and Hicks were with the John Robinson Show the past summer.

John Le Vere, a contortionist and wire-walker, who was the feature of the company, was with the show only one week.

## STOPPED HOUDINI'S JUMP.

Chicago, Dec. 6.

It's cold in Chicago, but Harry Houdini wants to jump in the river. The police won't let him without a permit. Houdini says if some one doesn't secure him the permission pretty soon he will have to wear boots to break the ice when it does appear.

Houdini is the feature at the Majestic Theatre. While on the Wells Street bridge in readiness for the plunge, the officers stopped him, and told the "jail-breaker" it mustn't be, taking him to the station house, where he was paroled upon his honor not to make the attempt without official sanction.

Houdini thought all had been arranged, but Kerry Meager "fell down" on the requisite written privilege from the authorities. Houdini will probably make the jump before he leaves here, if he has to go to Milwaukee to do it.

## POLI'S, MERIDEN, LEGITIMATE.

The new Poli Theatre at Meriden, Conn., opens Dec. 23 as a legitimate house, the first attraction having been booked. The plays will be furnished the theatre through the Klaw & Erlanger legitimate booking office.

It is two years since Meriden had a taste of theatricals and a rush is anticipated. When an open week occurs Poli will fill it in with vaudeville.

Arnold Fields, of the Fields Brothers, is ill at the Royal Victoria Hospital, Montreal, of pleurisy.

# ORPHEUM ORGANIZING PRESS BUREAU.

Chicago, Dec. 6.

A Press Bureau will be organized for the systematizing of the newspaper matter and billing on the Orpheum Circuit. The main office will be at the New York branch of the circuit, and it is reported O. C. Carson, the resident manager of the Orpheum, Denver, has been invited to take the general charge.

The plan of operation has been mapped out by C. E. Bray, and is thorough in its scope. Careful supervision will be maintained over the local press representatives in the various cities, and Mr. Carson, who is peculiarly adapted to work of this nature, will provide material for the newspaper reading public wherever an Orpheum house is located.

## LILY LENA.

Lily Lena, whose portraits form this week's cover design, is one of this season's very successful English importations. This is her second American tour, having appeared at the Colonial in New York May 14, 1905.

She has played the principal London halls as well as South Africa and the Colonies. On her second American trip Miss Lena has been held over for two weeks' engagements at all the houses she has played in.

Miss Lena's methods are distinctly artistic in their quiet grace, and her delivery natural and convincing. She has a charming stage presence, free from the rougey-peroxide flavor, and her songs match her methods in their smooth and easy humor. She has brought the two novelty numbers, "Swing Me Higher, Obadiah" and "And the Finish Was, She Did," to popularity.

## JUST "FELL IN."

Adams and Mack, the burlesque magicians, appeared at the box office of the Twenty-third Street Theatre Monday night and were about to purchase tickets with real money when Harry Leonhardt espied them.

"Hello," he observed cheerfully; "where are your trunks?"

"Over at the hotel," returned one.

"Well, chase 'em around here as quick as you can. You go on fourth!" ordered Leonhardt.

"The Toreadores," a new act which had opened at the matinee, were absent and the bill in need of a substitute. Adams and Mack "went on" and remained the balance of the week. The pair put on a new act several weeks ago and had been seeking an engagement at the Twenty-third Street in vain.

## KRUGER'S GOES, TOO.

Kruger's Auditorium, Newark, N. J., this week shifted its bookings for "Sunday shows" from the William Morris agency to the United Booking Offices, and there was not a little satisfaction on the part of Morris at this arrangement.

Kruger's was Morris' lone surviving chick in this neighborhood and it was the subject of much discussion.

It was one of the oldest houses in the Morris office. He began to supply its bills in December, 1899. Maurice Room had handled it before that. The bills averaged about \$500 a week.

# PLAYING VAUDEVILLE IN ROBINSON'S.

Cincinnati, Dec. 6.

Vaudeville is now playing at Robinson's Opera House, under the management of Nikla Shelzoni, who directed the Hungarian Boys' Band around the country at one time.

There is a good bill offered. No programs are distributed. Mr. Shelzoni will not make public his source of supply for acts, and no one seems to have information where he obtained them.

The numbers this week are DeLaur Grand Opera Trio, Charles Fanning, monologue; Clivette, Flying Dicketts, Spessard's Bears and a troupe of Japanese jugglers beside La Keanes, comedy acrobats.

It is understood Shelzoni holds a lease for 21 weeks on the theatre.

At the office of William Morris nothing was known of Shelzoni's occupancy of Robinson's and it was said the acts were not booked through that office. As the Opera House is in opposition to the Columbia, which books through the Western Vaudeville Association, it is improbable the bookings are obtained from either there or the United, although an independent Chicago agent may be acting for the management.

## VION & LOWE'S COMPANY TOURING.

The vaudeville combination organized by Vion & Lowe to play New England is now at New London, Conn., where it has been since Thursday, playing three days in that city.

On Monday it opened at New Rochelle, going from there to Stamford, where it remained two days. Jos. Vion is the manager with the show.

The bill offered is Sears, the illusionist; Mary Ann Brown; Annie Abbott, "The Georgia Magnet"; Healy and Vance; Mr. and Mrs. Perkins Fisher; Actava, "Hindoo Idol Mystery"; Johnson and Richards and the Bates Musical Trio.

Next week Sadie Gompers, daughter of the labor leader, takes the place of Miss Brown in the troupe, who will leave it for a week in order to fulfill an engagement previously booked.

## MURRAY AND MACK MAY LOSE SOUBRETTE.

Cincinnati, Dec. 6.

The recital of the troubles of Ollie Mack, of Murray and Mack, who are traveling in the Far West in "The Sunny Side of Broadway," has been given out here.

The show played two weeks in Portland, Ore., and is to work down the Coast until Los Angeles, when another two weeks' stand occurs. Mr. Mack announced late last week that upon reaching Los Angeles he would marry Helen Kelly of Denver.

Then there were doings. Gladys Van, the soubrette of the show, and claiming to be Mack's wife under the common law, started a "rough house" at the Hotel Portland, claiming she would shoot Mr. Mack afterwards poisoning herself. Miss Van was restrained, and left the hotel, declaring she would be revenged.

The management of the show has announced Miss Van returned to New York, and Edna Murrilla would replace her.

# NEW HOUSE IN FRISCO.

San Francisco, Dec. 6.

Ground has been broken for a new vaudeville house at the north end of town. Archie Levy is heavily interested and it will probably be a Sullivan-Considine affiliation.

## ADDITIONAL WEEK FOR S.-C.

San Francisco, Dec. 6.

The Sixteenth Street Theatre is scheduled to open Dec. 9. Al Flournoy will probably be at the helm. This opening will mean an additional week for Sullivan-Considine acts.

## REBUILDING FRISCO ORPHEUM.

San Francisco, Dec. 6.

The old Orpheum site on O'Farrell Street has been cleaned of debris and the concrete foundation is now under way. The house will be rushed to completion as the vicinity is rebuilding with greater rapidity than was anticipated.

# PHILADELPHIA PALACE VAUDEVILLE.

The Palace Theatre, Philadelphia, formerly the Lyceum, playing the shows of the Eastern Burlesque Wheel, will open Dec. 23 as a vaudeville theatre, giving bills of eight acts. Walter Plimmer, late booking representative of the Empire Circuit Company (Western Burlesque Wheel) will attend to the bookings.

John G. Jermon, of the Eastern Wheel, the owner of the property, will continue in the management. The Lyceum played the burlesque shows until the beginning of this season, when the Eastern Wheel moved its stand over to the Gayety. Since then the Lyceum has remained dark.

## CHASE TELLING SECRETS.

Washington, Dec. 6.

P. B. Chase is running wild again. Due to his failure to find an advertiser who considered the back page of his program of any value, Mr. Chase has utilized the space for a "comparative table of the salaries of artists paid now and three or four years ago."

Posing as a vaudeville manager, one would imagine Mr. Chase knew what he was talking about in this connection, but there are errors in the list, and the artists playing here think Mr. Chase is misbehaving himself.

He might compare his own prices since he is going to raise the admission commencing Dec. 23. He makes no comparison of the qualities of his bills and those to come. The publishing of artists' salaries seems to be done in the justification for it.

Chase must be in fear of the result of the proceedings. Although announcing orchestra seats will cost seventy-five cents after the given date he says, on the program, that that price is fifty per cent. lower than the vaudeville houses of New York and other large cities.

## "BILLED" FOR DAMAGES.

Liverpool, Nov. 20.

Hetty King was billed to headline the show at the Empire here last week.

As the management well knew Miss King is in America, the motive seemed to be to base a claim of damages for breach of contract upon the artiste's return.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in New York City.

Susanne Adams, New York.  
The Georgetown, New York.  
Six American Dancers, 125th Street.  
Clarence Wilbur and Company, Orpheum.  
Eugene Jepson and Company, Gotham,  
Brooklyn.

May Irwin.  
Songs.  
16 Mins.; One.  
Orpheum.

Four songs of two verses each and a short recitation in which she feelingly described the pathos of becoming fat, made up Miss Irwin's offering. She is growing fat—no, "stout" won't do—and at her entrance looks like a sister team. She might bill the act as "Me and My Adipose," because her lack of visible waist line furnished the subject of the recitation. There was no other talk. Time was when May Irwin was "coon-shouter-in-chief to the American public," but since then she has lost a good deal of her unction, and others have usurped her place. She employed but one "coon" number, opening with "Much Obligated." Her closing song went the best. It is a newly published novelty number called "I Couldn't Come Home in the Dark," with a good comic story and a "snapper" at the finish. This won Miss Irwin a recall, and came close to saving her from what threatened to be a decidedly indifferent reception at the Orpheum on Monday evening, Miss Irwin's first appearance in vaudeville in New York.

Rush.

Milton and Dolly Nobles.  
"Married Flirts" (Comedy).  
27 Mins.; Full Stage; (Interior).  
Pastor's.

The Nobles are slated to play two new sketches at Pastor's during the course of the week. "Married Flirts" is the name of the sketch selected for the first three days. The story is along familiar lines. A husband (Milton Nobles) is carrying on a quiet little flirtation of which Rose Mundy (Dolly Nobles) the wife's (Perla Landers) friend becomes aware. She immediately informs the wife and the two women plan to square matters by improvising a little flirtation for the wife and letting the husband in on it. He falls in with it as only a flirtatious husband can. After the usual complication everything is settled to the satisfaction of the audience as well as the players. Mr. Noble handles a light comedy role nicely, although he doesn't seem to be able to altogether abandon the drunk character with which he has been identified for so long. Dollie Nobles plays with a quiet reserve and looks as well as ever. Miss Landers has quite an important part and compares well with the principals. With several small changes and about seven minutes judiciously clipped the sketch should make an acceptable addition to the Nobles' repertoire.

Dash.

Joseph Sheehan, the tenor, opens December 30th at Chase's, Washington. The act was booked by Alf. T. Wilton last week, at a large-sized figure for a single act in these times.

## NEW ACTS OF THE WEEK

Marcel and Rene Philippart.  
"Diablo."  
Hippodrome.

Marcel and Rene Philippart, two Frenchmen, are appearing at the Hippodrome in exhibitions of the game called "Diablo," of which they are claimed to be "the inventors and world's champions." "Collier's Weekly" a short time ago in an interesting article on the latest European fad, stated the game is a revival, as it was popular in France as early as 1812. The Frenchmen may be the champions of the world, however, as far as America knows, but what is more important to the Hippodrome audience, they put up an interesting and pleasing performance. "Diablo" is played with (for an understandable description) what might be likened to a skipping rope fastened to two sticks; the sticks held in the hands. The loop is not as large nor the rope as thick, it being twine. A small piece of wood or rubber like two tops placed together, the smaller ends meeting, in looks resembling perfectly the old time hour glass, is thrown in the air, caught on the downward flight on the string, balanced by the quick jerking of either or both the sticks, keeping the string moving, or, as the men at the Hippodrome play, it is rolled around the string and thrown once again in the air from the other side. By spreading the arms, thereby shortening the loop, the player can throw the double-top at an acute angle or cause it to make a wide circle. The Frenchman stand on opposite sides of the stage, making some of their throws very swift, and on a direct line almost, catching all accurately, returning without a swerve. It is as interesting as club juggling, and "Diablo" will become a favorite in vaudeville, if it is exhibited by experienced players. The Hippodrome performance pleased much, and the performers could probably have shown many other tricks had their time not been limited.

Time.

Jimmie Lucas.  
Impersonations.  
12 Mins.; One.  
Twenty-third Street.

Jimmie Lucas is a Westerner. "Impersonations without the aid of make-up" is what the program says, and it is a fairly good description. Impersonations in this case, however, don't mean the imitating of several "stars," but simply give the comedian a chance for showing how a dancing comedian, a German, Hebrew and several other familiar vaudeville types would deliver a popular song. A different selection is used for each character. With the exception of the first, they are well chosen. The opening number, as well as the character, a sort of George Cohan imitation, should be replaced. Mr. Lucas has a youthful appearance. He lives up to it by putting plenty of life and snap into his work and was a solid hit in the "Number Two" position.

Dash.

The condensed version of "Carmen" is not at the New York this week. It appears at the Grand Opera House, Brooklyn, commencing Monday.

Florence Gale and Company (3).  
"The Girl Who Dared" (Comedy).  
24 Mins.; Full Stage (Interior; Special Set).  
Fifty-eighth Street.

Anybody nowadays who puts on a comedy talking sketch which is not a dramatized family row and in which there is no plate-breaking, husband-baiting or such like breach of the public peace, does a public service. When, in addition to these virtues, the sketch delivers a concise little plot, illumined with consistent and intelligent humor, the producer becomes a public benefactor. Miss Gale is this and a rather clever comedienne besides. The theme of her story is rather familiar, to be sure, but its virtue is in the telling. Miss Gale plays the daughter of a rheumatic German general. He has selected an unknown husband for her. Daughter is not in for this sort of canned, predigested matrimony. She disguises herself as the son-in-law-elect, who is a lieutenant in the army, and presents herself before papa determined to disgust her parent with the bogus suitor's rowdy manners, so that when the real lieutenant-suitor pays his expected visit on the morrow he will be turned away. The scheme is working beautifully, when lo, the real lieutenant arrives inopportunely. But "The Girl Who Dared" has been assigned to the only guest chamber, and so it comes about that the pair (both young men as far as the servants know) are placed in the same room. The real soldier asks the girl about his bride-elect, whom he has never seen, and receives a rather shocking description of her from her own lips. A duel is narrowly averted, and the incident makes the girl think rather well of her fiancé. The situation is neatly worked up and has good comedy value. "The Girl Who Dared" is finally forced to disclose herself, and the curtain finds the pair headed for the altar. Miss Gale has made a veritable production. The setting has a German massiveness and gloom which throws the blue, white and scarlet of the military uniforms into bright relief, and the whole piece has the attractiveness of distinctive and picturesque dressing. The three men, father, lover and a man servant, play quietly but well, and the young lieutenant (the program unfortunately did not give his name) was a splendid looking figure in his lieutenant's uniform and made a graceful lover.

Rush.

Pike Brothers.  
Songs and Dances.  
11 Mins.; One.  
Pastor's.

The brothers are showing a singing and dancing offering of the familiar type. The singing is about on a par with the brand usually heard in this kind of offering. The dancing is fairly well handled, the team dancing especially standing out. The boys wear rather good looking white suits, but spoil the effect with ugly blue stocks. There is a noticeable lack of ease and grace which should be overcome with work. The act did much better than the usual opening number at Pastor's.

Dash.

Milton and Dolly Nobles.  
"Like a Thief in the Night" (Dramatic).  
20 Mins.; Full Stage (Interior).  
Pastor's.

"Like a Thief in the Night," the second of the pair of new sketches Mr. and Mrs. Nobles are "trying out" on the down town audiences this week, shows the players in a different light. The playlet is dramatic, meant to be intensely so, but in this it falls short by a goodly margin. There is no action to speak of. At one time it seemed as though something would happen. The story is of Dick Logan (Milton Nobles) who breaks jail and comes to the house of John Fowler (H. S. Higgins) bent upon killing the man who had prosecuted and convicted him of murder fifteen years before. He meets Fowler's wife (Dolly Nobles). She learns his purpose and later finds out that the convict is her brother. Upon the lawyer's entrance the ex-convict secretes himself behind a screen, learning that by the influence of the attorney he was pardoned. The sketch is nicely put.

Dash.

Pauline Pauli and the "Bowery Boys" (5).  
Songs, Talk and Dancing.  
16 Mins.; One.  
Pastor's.

Although the billing reads "Pauline Pauli and 'Boys'" it should be "Boys and Pauline Pauli." During the sixteen minutes the act runs the girl sings one song and is on the stage about three minutes altogether. Most of the time is spent in an argument between two of the young men as to whose girl Miss Pauli is. There are five boys employed, and at one time it looked as though it were to be a singing number, but only two of the youngsters sang. Neither possessed a voice good enough to hold down a job in an average quartet. Even though the boys represented street melons, it is not necessary that the costumes be unclean. Miss Pauli also offended in this regard.

Dash.

Mirza-Golem Troupe.  
Acrobats.  
Hippodrome.

The Mirza-Golem Troupe are announced as Persians. They were the feature of Ringling Brothers' Circus the past season. This is their first showing in New York. The act occupies the Hippodrome stage alone while performing. Several extra persons costumed similarly appear, but there seem to be only eight people concerned in the acrobatics, seven men and boys and one woman. Some minor ground tumbling by the youngsters affords breathing spells, but the fine points of the troupe are brought out in the "Risley" work, also on a perch, the pole being balanced on the understander's shoulder, unsupported. In this, for the first time seen over here, two people work on the upper part of the pole—first a man, who is afterward given a boy to hold, the boy passing to him from the top of another pole. Several new tricks in "perch" work are shown, and the same is true of the "Risley." It is a big and fine act.

Time.

Joe McShane has a sketch written by Allan Lowe, and named "The Booster." Three people will be concerned in the production, which will shortly be made.



Daisy Hodgini.  
Equestrian.  
Hippodrome.

Daisy Hodgini is a man, named and dressed like a woman. He is really a female impersonating jockey. The audience does not become aware of his sex, which is not a little help to him in the riding act shown at the Hippodrome for the first time in this country. One trick is new. All are well executed. Two horses are in use and the second seems somewhat green yet. His acrobatic work on the horse, and from the horse to the ground, also the reverse, is neatly and cleanly done, making a good act for the ring. Hodgini does not at any time ride strictly "bareback."

Sime.

Five Cliftons.  
Acrobatic.  
Hippodrome.

The Five Cliftons are at the Hippodrome, appearing during the "circus" part of the entertainment, while two other similar acts are also on the stage. The Cliftons go in for new ideas in hand balancing and strong work, their act being a combination of the two. While the feats of strength are shown, the hand-balancing is accomplished at the same time. The understander is a very heavy man, built like the largest of the Three Joscarrys. The final trick is a very good one, and the Cliftons fitted in their portion of the stage work nicely.

Sime.

## OUT OF TOWN.

Josephine Cohan and Company.  
"The Girl of the Times."  
20 Mins.; Full Stage.  
Nelson, Springfield, Mass.

This is "break-in" week for the newest sketch presented by Josephine Cohan and called "The Girl of the Times." It was written by Fred Niblo, who has worked out some clever dramatic situations, and given the dialogue many a witty twist. The story tells of Jane Scribbler (Miss Cohan) finding a set of keys belonging to Harold Square (Hall McAllister). She enters his house at midnight, and is discovered by him examining the silverware. Miss Scribbler explains she is to write a book on the experiences of people who prefer the dark for their light-fingered work, and has burglariously invaded his home to obtain realistic material for the story. The clubman, while admiring the ingeniousness of the yarn, calls the police, and as the officers are about to enter, the "literary" young woman snatches a pistol from off a table where it had lain, holds the man at bay with it, delivering him to the policemen, who take him into custody and the night, leaving Miss Scribbler with a pleased smile as the curtain descends. The sketch brought down the house at its first performance on Monday, and had "success" engraven upon it.

Geo. Pressl.

Poli's, Hartford, had an act costing \$550 to open one of its bills a week or so ago. P. Alonzo, Poli's general representative, went around with a chip on his shoulder for some days looking for anyone who ever paid a higher price for that position until he heard of "The Congress of Spanish Dancers"—and a few others.

Walter Jones, Blanche Deyo and Company (8).

"A Musical Mix-up."

27 Mins.; Full Stage; Close in One.  
Maryland, Baltimore.

After a few weeks with the ill-fated "Pocahontas" Walter Jones reappears in vaudeville here this week and with him Blanche Deyo, also a strong company of vocalists. There is some good talk by Jones in his familiar "tramp" makeup with George Le Soir as a "feeder." Miss Deyo's "national dances" and the "tree scene" from "Pocahontas," are well liked. Emily Wellington and Lottie Parker have excellent voices and good stage appearance. "Every Little Bit," sung as a quintet number in "one," had the audience guessing how the singers sat down with nothing visible for support. Sicoles were attached to "gasolene" coats. This is a new piece of business, and brought the act several encores. Judging from the reception at the first performance, the act is a decided "go."

Johnny Meyers.

Walthour Troupe (4).  
Cycling.  
14 Mins.; Full Stage.  
Forrest, Philadelphia.

Four men and a woman. Three of the men work straight, making their entrance through a plush drop, the riders being mounted on unicycles, and it is here that the best work in the act is done. The three have worked out a number of fancy and intricate evolutions on the single wheel, the triple and double formations being difficult, showy and cleverly executed. The fourth man attempts comedy, and does some of the ordinary trick riding in use by other comedy cyclists. He acts as the centre piece for a group formation near the opening of the act, one of the straight men holding his hands and each of the other two a foot and swing the comedian among them while they circle on the single wheels. The woman appears in the double and triple figures on the ordinary safety bicycle, following a familiar routine. From the time the single wheels are forsaken nothing new is shown. The first idea is novel and suggests that an effort be made to carry it further, which would give the Walthour Troupe something that would cause talk and attract attention anywhere. The act did nicely at the Forrest.

George M. Young.

Dorothy Adams.  
Songs.  
14 Minutes; "One."  
Olympic, Chicago.

Miss Adams is a newcomer and evidently a debutante in this particular line. For a first appearance, she made a rather prodigious attempt to impersonate the voice, pose and dress of well known vocal celebrities. She rather forces her high soprano notes to unrestrained freakishness instead of moderating them to a lower pitch. Miss Adams can claim a remarkable voice. At moments it is phenomenal, but she should beware of the incongruities which are apt to mar her artistic qualifications. She should learn to have more poise and confidence in herself.

Frank Wiesberg.

# CIRCUS NEWS

Some of the agents claim that the agreement or understanding reported existing between W. W. ("Doc") Freeman and the Ringlings, whereby the agent will receive a commission on all acts booked by the Ringling shows will not be strictly adhered to by the managers. Exceptions are said to have already been made, but the general impression is that all circus bookings for next season, where the Ringling shows are concerned, will be placed to the credit of Mr. Freeman.

It seems to be pretty well understood that Louis E. Cook will confine himself next season to looking after the interests of the Buffalo Bill show. Last year he managed the advance of both that property and the Barnum-Bailey outfit. But the change of ownership has made it advisable to keep this department of the two shows apart, and Mr. Cook has elected to cast his fortunes with Col. Cody.

The Common Council of Marion, Ind., has raised the circus license fee from \$50 to \$200 a day. This operates only against such shows as charge fifty cents or more for admission. Smaller shows will be required to pay \$25 a day, and other exhibitions not classed as circuses \$15.

The Stirk Family of bicyclists closed with the Forepaugh-Sells Circus Nov. 4, two weeks before the end of the tour, owing to the sudden and serious illness of Tom Stirk's mother in Boston. Tom Stirk left the show hurriedly and hastened to his mother's sick bed in Boston, the other members of the act following the next day.

Gentry's Famous Shows, professionally known as the "Number Three Gentry," closed a successful season and are now in winter quarters at Bloomington, Ind. The tour embraced the entire Middle West and South, lasting thirty-one weeks. The "Number Three" show will be vastly improved and augmented for next season's tour. A thorough effort will be made to not only increase the size of the exhibition but to add to the merits in every particular. One of the staff will make a trip to Europe in search of attractions for next season's tour.

The Bell show did not close Nov. 23 as was expected. Several acts with contracts expiring at that time retired from the show and were replaced, while others extended their time for a few weeks until substitutes could be secured. Several acts were sent into Mexico by Charles L. Sasse this week and others will follow shortly.

Residents of the neighborhood of Fifteenth and H streets, Washington, have filed a complaint with the commissioners against the use of a vacant lot in the vicinity by animal shows and circuses. Accordingly a recommendation has been drafted that the police regulations be amended to forbid a tent show occupying an open space without the written consent of 75 per cent. of the residents of the square and the four other squares fronting upon it. The present regulation requires the consent of "75 per cent. of the residents in the vicinity," a

phrase easy of interpretation favorable to visiting circuses.

The Ringling show made Auburn, N. Y., last June on the same day that the Hagenbeck-Wallace show appeared at Geneva, a neighboring city. Leon Reeves, a lithographer with the former show, was sent over to Geneva to get a showing. He stopped in an Italian fruit stand when he arrived and laid down his bills while he said "Hello" to his friends on the advance car of the rival show. When he returned from his visit the lithos had disappeared. Manager W. S. Dunnington and his men gave Reeves all the aid possible to find the bills, but the search was of no avail. Reeves has a habit of entertaining the billers around Chicago on long wintry evenings with stories of his "opposition work," but this is one he has failed to give them so far.

Following upon the retirement of John Havlin from participation in the Hagenbeck-Wallace Circus, the announcement comes that Lee Williams, Carl Hagenbeck's former representative in this country, will leave that organization likewise. He will become a permanent attache of the Stair & Havlin forces, being now assigned to Philadelphia as the manager of that firm's Grand Theatre there.

Charles Cory, general manager of the Hagenbeck-Wallace Circus, sailed for Europe last Saturday. He will be gone a month, booking attractions and generally inspecting European conditions. Charles Bornhaupt, the American Marinelli representative, was to have gone with him, but conditions in the vaudeville field here made his presence in the city necessary at this time. Cory will do his foreign booking through the Marinelli agency.

## DUFFY RESIGNS AS MANAGER.

Boston, Dec. 6.

Manager A. J. Duffy of the Orpheum resigned this week, and Smith A. Mowry, until recently chief usher at the local Keith house, was appointed in his place. This is the first time that B. F. Keith has publicly shown his absolute control over the Orpheum here. Carl D. Lothrop has been doing the booking for both houses for some time.

The employees of the Orpheum gathered together after the performance on Saturday and presented Mr. Duffy with a fine diamond ring. Mr. Duffy was immensely popular. He never had a losing week.

Mr. Mowry took charge on Sunday night, but had to go home on account of a bad attack of the grippe. H. D. Dupee, resident manager at Keith's, is in temporary charge this week. Mr. Dupee declares that no other changes are contemplated.

## MOVING PICTURES AT OLD THEATRE.

Reading, Pa., Dec. 6.

It is announced that the Grand Opera House, the oldest playhouse in Reading, will revert to moving pictures with several vaudeville acts interspersed. Of late the house has been playing the cheaper priced repertoire shows.

### HIS TERRIBLE SECRET.

The man who wrote this latest Charles E. Blaney outrage has an instinct for searching out the weaknesses of the rabble that would have made him a fortune as a medicine-show fakir.

He has discovered in this instance that a street accident and an ambulance attract a morbidly curious mob, and therefrom he draws the shrewd conclusion that the crowd has a taste for horrors.

'Tis this same taste, he argues, which drags them irresistibly to gloat over Huber's snake-charmer, dog-faced boy, double-headed girl, "Bosco," and the rest of the gruesome catalogue of monstrosities. Having reached this highly original deduction he proceeds to turn it to his own account with the usual facility of the skillful hack.

The net result of these mental processes is "His Terrible Secret," or "The Man-Monkey"—the dramatization of an offensive dime museum freak, a debauch of chilly creeps, "scene-chewing" and a crucifixion of good taste. It played at the American Theatre last week, and is doubtless making shekels and corrupting the public sense of the proprieties in some other community now. Mr. Blaney knows his audiences. The piece may make money, the hectic "paper" will almost assure that, and at the end of the season he will probably be able to point to his box office statements for vindication. Peace to his conscience.

Melmoth (William Turner) is ITS name. When ITS mother "was in a delicate condition" (such is the chaste language of the dialogue) ITS father was mangled by a gorilla in the African jungle, and this untoward incident worked so strongly upon the mother's mind that IT was born with the outward semblance of an ape, but the "soul of an angel and a heart of gold"—a creature as grotesquely impossible as a cerise giraffe.

IT loves Lucy Sinclair (Edith Yeager), his foster-father's daughter (you will remember that his natural parent's body was never found after that gorilla incident), with a deep and burning passion that IT dares not whisper except in frequent stage asides. Lucy returns this love only in sisterly regard for his soul and heart, having given her heart of hearts to Harry Waring (Allen Bennett), an American civil engineer and first assistant hero, IT, of course, being hero extraordinary and plenipotentiary.

Jack Williams and Joseph Dermody do a buck dance in the first act, and in their small "comedy relief" way work on the hero staff, together with Dickey Darlington (Ted Lytell) and Fanny (Letty Holmes), the soubrette, who has a change of costume for every "situation."

The forces of evil are represented by Sir Beverly Brenton, an English nobleman (Richard Earle), with a lawless love for Lucy, and a devilish scheme to do away with Melmoth and steal his heritage, a mysterious gold mine of fabulous richness. He is aided in his machinations by Roderrick Henderson, simply but adequately described as "his accomplice." Henderson's motives for assisting in the villainy are vague, and his relish for "dirty work" correspondingly lukewarm.

In the evil department is also Salome (Mary Condon), an Egyptian maid with an amazing fluency of language. Without stretching a single point one might include in the same class the American Theatre

orchestra, who did unutterable things to Harry Lauder's delightful Scotch ballads between acts.

Of course, the plot concerns itself with the pursuit of Lucy by Sir Beverly; his temporary undoing by Providence and the hero-staff up to his final and conclusive extinguishment by Melmoth with much business of stage fight in the last act.

The real climax comes at the end of the second act (there are four). Driven from home by Sir Beverly, who has murdered Lucy's father, Lucy and IT are hiding in the jungle. Waring finds them, and to all intents and purposes takes Lucy to a safe refuge in Cairo, leaving IT to mourn alone in the wild solitude. Thither comes Sir Beverly, captures Melmoth and seeks to force him by torture to divulge the secret of the gold mine.

But Lucy unexpectedly returns, only to fall into the clutches of the designing Sir Beverly, who now seeks to barter her "honor" for the mining property, with the "man-monkey" neatly trussed up and impotently hurling defiance and curses in 10,000 lots at his enemy.

When all seems lost Waring returns with a detachment of Egyptian soldiers. There is a fine, noisy hand-to-hand battle, and although the combatants stand close enough to touch each other there are no casualties. To be sure it was only the end of the second act, but they might have spared one or two of the minor sub-villains.

The Sir Beverly party is defeated and his lordship placed under arrest by the soldiers.

Imagine the surprise of the audience, therefore, when, at the opening of the third act, Melmoth is discovered chained up in the "booby-hatch" in the military prison at Cairo, and Sir Beverly strides in jauntily and upon terms of almost indecent intimacy with the local authorities. This sudden shift of fortune remains unexplained. Melmoth, however, regains his liberty, in a scene "lifted" bodily from "Monte Cristo," even to a transformation.

All of this was vain, for the plot had gone the limit of bloodshed and firearms at the end of the second act and the rest was comparatively tame. If Blaney wanted to sustain interest to the end, he should never have allowed himself to reach the top of his swing at 9:45. That's probably what's the matter with the piece.

Ted Lytell and Letty Holmes furnished a few minutes' diversion in the last act with a song, a dance and a bit of travestied melodrama. This last suggested the gilding of the lily. The whole proceedings were travesty enough without piling on the burlesque.

The production is excellently staged by James R. Garey, who receives bigger type on the program than Blaney and deserves it.

If Blaney is looking for dime museum subjects to exploit and is not captious about them, he is overlooking a good bet. There are several medical museums about town, and there he might find material for a dramatization of the visible manifestations of scrofula.

Prince Kokin, the Japanese juggler, sailed on Wednesday from London, and will arrive here early next week. He opens at K. & E.'s Auditorium, Chicago, Dec. 16, coming later to the New York.

### NEW YORK HIPPODROME.

It may have been a coincidence, but the second night after the opening of the latest show produced at the Hippodrome, the sign outside the building which usually reads with the aid of electricity, "HIPPODROME; Greater Than Ever," said simply "HIPPODROME," the "Greater Than Ever" declining to shine.

Whether the sign is an unconscious critic, or whether the management held back the fluid through regard for the truth is not known, but that electric sign outside the big amphitheatre told the story.

"The Auto Race" is not "greater than ever"; it is not even "great." And it is not even an "Auto Race." There is no race at all. The billing leads everyone to expect large results in the way of sensationalism on the mammoth Hippodrome stage. One hears the chug-chug of the machines, imagines they go tearing on and off the stage, and knowing the possibilities of that stage believes something is going to happen—that is, before the curtain goes up.

Six touring cars, a large sight-seeing coach, three auto racers and twelve mounted policemen, beside nearly 100 people on foot are on the stage when the start of the race is made. The finish is in a darkened house, with headlights on the machines shining, distance being aimed for in the perspective. Then one machine, with Marceline driving, moves timidly down to the footlights, the curtain descending amidst a dead calm.

It is the same as though a giant fire-cracker turned out to be "sizzler."

With the disappointment of what was supposed to be, and should be, the main feature of the new Hippodrome show, the first act is the best of the three. There is more life to it; the cohorts of men and women are handled better, and were it not for the disillusioning that comes with the "Race" which isn't, there would be sufficient enjoyment in the opening to carry the show.

"The Auto Race" has a story, written or placed together by Manuel Klein and Edward P. Temple, two Hippodrome fixtures who remained after the producer of such spectacles as the Hippodrome is capable of had left.

The theme, plot, tale or story is absurdly simple. It is not sufficient to bring together the different threads upon which the songs, ballets and manoeuvres are hung; but it does serve to spoil and dispel any impression remaining that Marceline is funny, even though his name is spelled in italics on the program for emphasis.

Marceline has been given a "part"; he is "an actor," and "The Auto Race" is probably his finish as a funny man. His clownish make-up remains; he falls about the stage, but there is not enough humor left in Marceline to cause a laughing hyena to smile.

The comedian seems to be John G. Sparks, cast as the Sergeant in command of a dozen or so grotesquely padded-out foot policemen. Mr. Sparks manages to be comical in his comic-paper costume, when in movement or at rest.

A drill by thirty-two cadets or Zouaves in quick time during the first act was a big hit. Other than the increased number, the act is similar to the many troupes which have appeared in vaudeville, concluding with wall-scaling, the "wall" being dragged onto the stage by four horses.

In the second act the circus numbers appear on a prettily set green lawn of a country house, the grass running up a terrace, above which is a walk wide enough for autos to pass over. The lawn accommodates a regulation circus ring, and Hagenbeck's herd of twelve elephants gives an exhibition on it, showing a fine degree of training.

The Seven Grunathos, from the Barnum-Bailey Circus, and the Six Bonsettis appear in their acrobatic acts, along with the Five Cliffords (New Acts). Daisy Hodgini, "jockey act," and some "Diabolo" players as well as the Mirza-Golem Troupe (all under New Acts).

The vaudeville of the show is liked, and has been well selected. Immediately after comes the only catchy song and "number" in the piece, "Starlight Maid." The electrical effects in this are by Charles De Soria, and if he is responsible for the light effects, Mr. De Soria is a master in the manipulation of colored lights.

"Four-Seasons" is the coupled-name of the piece and the third act. Spring, Summer, Autumn and Winter; each tiresome in its turn, and what might have been a novelty in the Winter scene is ruined through a lack of originality, something entirely absent from the production throughout.

There is nothing new in this Hippodrome show. It plays as though someone with a tired feeling had said to his subordinates "All right; go ahead, suit yourself," and they did, but aimed to sult no one else.

The waits are wearisome; the audience no longer allowed to watch the stage crew at work, and a new curtain with deadly, dull scenes painted on it, the only solace between the acts.

If "The Auto Race" draws business it will be because it is in the Hippodrome; it won't be talked about. *Sime.*

### M McNULTY DOESN'T KNOW.

Does the purchase of the furnishings, lease, and compliance with all the requirements regarding the conduct of a first-class hotel entitle the owner to conduct it? is the question being propounded by Michael McNulty, who ran the Metropolitan, and more latterly the Saranac.

Mr. McNulty isn't sure. He is nominally the proprietor of Super's Hotel, Bath Beach, which he opened last Sunday, having purchased it at auction.

Tuesday night a crowd of twenty-five roughs came into the hotel, told Mr. McNulty that Henry Siefert was the proper boniface for Super's, and threw him ignominiously out.

The police, armed with a warrant for the intruders, installed "Mac," but still "Mac" isn't sure just what is coming off.

When the police turned the band into the street, they left a choice collection of dangerous weapons behind. McNulty says that, while they (the "25") put himself and an assistant in the streets without even their overcoats, his watch was not taken, and that's something to be thankful for.

Siefert's claim to possession appears to be an option obtained by him at some time in the past upon the lease of the place, but physical force was resorted to to uphold his alleged rights, instead of the courts, where the matter will be settled.

The case against the crowd of roughs was placed for trial in the Coney Island Police Court for yesterday morning.



## COLONIAL.

With several acts, although not new to the city, appearing at the Colonial for the first time, the show there this week is a bully one, much better than it reads on paper to the "regular."

The lightness of the entertainment was shadowed only by "Compromised," the dramatic playlet written by Louis Joseph Vance, and played by William Hawtreys and "Company." In the company is Miss Mravlog, who is entitled to all the prominence vaudeville is capable of giving her.

The sketch is the strongest interest-holding piece which has played about, and the audience is held until the denouement. Mr. Hawtreys is drawing his character of the blackleg husband too roughly for the contrast Miss Mravlog offers as the wife, but Hawtreys' performance is a good one, for he looks the part he plays.

The feature of the bill might be called Stella Mayhew, since no other name on the program is so well known. Miss Mayhew is continually shifting her act about, having a new opening song this week, "I'm a Lady of Importance." Billie Taylor, from the leader's chair, without white gloves, and in a Tuxedo, warbles "That's What the Rose Said to Me." The audience liked it, but expected Miss Mayhew would change her gown while she gave the theatre to her musical director. Miss Mayhew didn't. She was a large-sized hit just the same.

Another strong feature was Bert Levy, the artist, who, through an arrangement of his own invention, highly entertains with some magnified drawing upon a sheet. Mr. Levy whistling meanwhile, not speaking during his time on the stage. A picture of David Warfield as "The Grand Army Man," was drawn for an encore, and it was what could be termed a "speaking likeness," so striking was it in expression. Mr. Levy creates his subjects by merely marking out white space against a black surface instead of drawing black lines on a white surface, and his work is made more attractive in that way. He has a decidedly original, amusing and interesting act.

Searl and Violet Allen did very well with "The Travelling Man," aided by excellent support, while Cook and Sylvia, the first to appear, won great favor through Mr. Cook's dancing. Miss Sylvia wears two expensive gowns and sings "Everlovin' Spoonie Sam," also another song after. The singing passes well for a dancing act, but the present encore might be omitted without any loss and all dialogue totally discontinued.

More singing was handed over the footlights by the Basque Quartet, three men and a woman. The more noise they made, the more the audience applauded. There is no comedy in the act excepting the mustache of the blonde tenor.

The Mowatts, six, billed as seven, juggled clubs in the bright and breezy way they have always had, scoring a big hit, the passing exceptionally being of the highest grade, and "Frank D. Bryan's 'Human Flags,' a "girl act," went the limit for the "patriotic" thing, including the President, and "The Spirit of '76," closing with a drill where the girl wears blue silk tights, showing some funny back views.

The animal-acrobatic act from the Barnum-Bailey circus, The Novellos, was a huge closing number.

Same.

## TWENTY-THIRD STREET.

The bill didn't run with the accustomed Twenty-third Street smoothness Monday night. Everything possible seemed to be combining to make the show dismal. The orchestra did its very best to wreck things, and this must have aroused the ambition of the person who handles the lights. He gave his hearty support to the wrecking party, and this together with several stage waits made a really short show seemingly very long.

"The Toreadors," billed as the opening act, did not appear, Adams and Mack taking the place. This may have had something to do with the arrangement of the program. It necessitated the changing about of several acts.

Caron and Herbert, who had their names in the electrics on the outside, were moved from third position to opening. There is a quantity of first class ground cumbling by the "straight" man, but the comedy missed a mile.

While the orchestra and the spotlight man have been mentioned as being in a conspiracy to ruin the program, Hilda Spong and Company in "Kit" should not be overlooked. They did about as much to deaden the proceedings as a "Big Name" possibly could. It is about an even break between Miss Spong and the sketch, Miss Spong's pink and white complexion suggesting more the ball room than the outdoor life of the plains. The dramatic sketch for the most part is hopelessly talky. When the action does begin, it is so jumbled over a perfectly absurd idea that you are more inclined to laugh than become excited. The supporting company was in keeping with the rest. The drop was raised twice after the finish, but Miss Spong showed judgment in not appearing for the second curtain.

Fagan and Byron are showing their familiar offering. Mr. Fagan sings of the girls of various countries, and at each chorus Miss Byron appears dressed in the flag of the country mentioned, closing, of course, with "our flag." Mr. Fagan's dancing remains the feature.

Hawthorne and Burt fared very well. The pair are using the same talk, and it is quite familiar. The comedian is funny. His loose dancing is good enough in itself to carry the pair through.

Ancillotti's "mind-reading" dog "Pilu" held the interest for the short time the act runs, and the audience enjoyed the antics of the trainer immensely.

"The Rain-Dears" closed the program, the rain-storm giving the act as well as the bill a good finish. The offering suffered somewhat through the mishandling of the lights. Aside from this the girls do not seem to be working as well as when the act was seen hereabouts before. There are one or two new faces among them, and this may be the cause. Louise Montrose, who replaced Neva Aymar at the head of the act, does exceedingly well, and easily stands comparison with her predecessor.

Adams and Mack have changed their burlesque magic offering around some, and considering they were pressed into service at the twelfth hour did nicely.

Jimmie Lucas is under New Acts.

Dash.

Waller and Magill have been obliged to cancel time through Miss Magill suffering from a severe attack of laryngitis.

## HAMMERSTEIN'S.

Hammerstein's offers a good average vaudeville show this week with "The Star Bout," Wayburn's latest production, as the headline attraction. The playlet is purely melodramatic. It is in a sense somewhat similar to "The Futurity Winner," but far ahead of the latter offering, however. The action is more direct, and there is less call for acting. What little acting there is is exceptionally well done for a vaudeville act carrying ten or twelve principals. Taylor Granville is the star. He injects plenty of life into his work, and goes at it in the ring as though he were well acquainted with the fighting game. Walter P. Lewis, the referee, besides looking like James J. Corbett, gave a first-rate performance. C. Blanche Rice, Edward O'Connor, Laura Pierpont and Owen Martin also deserve mention, although the latter, as one of the boxers, seems a trifle too heavy in proportion to the star. The fight scene is given plenty of atmosphere, and is intensely exciting. It has all the stage horse and auto races beaten a block. Half of Hammerstein's audience usually starts to leave during the last act, but on Wednesday evening you could count the number on one hand.

Lalla Selbini, "the Bathing Beauty," is back with her offering slightly changed since first appearing atop of the Victoria. She still retains the services of the midget, and with good judgment, for the diminutive one deserves the credit for the warm reception accorded. Miss Selbini has taken on considerable weight touring the country, and her appearance in the bathing costume might be treated with a little discretion.

The Juggling Burkes would improve their excellent club juggling specialty greatly if they would decide on more becoming dressing. The boys work beautifully together and carry things through with a goodly amount of spirit. Both are perfectly sure of themselves, and the juggling is not marred by misses.

Al Fields, of Fields and Ward, has a trick of "kidding" the stage hands. On Wednesday evening the crew tied a long green streamer to the comedian's coat-tail. Fields was not aware of the decoration and didn't know until Ward, who was also in the dark, discovered the trimmings and started a laugh that nearly upset the act. The pair are perfectly at home at Hammerstein's and soon had the house in an uproar.

Frank Bush in the next to closing position waded right into them and kept the ball arolling. Mr. Bush has one or two good new ones mixed up with the old, and his stuff went bouncing.

George Abel and Company gave the bill its laughing start with the familiar skit "Three of a Kind." There are plenty of good bits of business in the offering together with a number of bright lines. Mr. Abel's work as the grumpy old general is excellent, and the supporting cast is capable. The sketch seems to be better liked on its third time around than on its first.

Elsie Harvey and the Fields Brothers in their neat singing and dancing specialty gave the show a good beginning. Miss Harvey has a pleasing personality. She looked particularly well in a black velvet costume. The offering might be better arranged.

Almont and Dumont did very well in an

## ORPHEUM.

The show has been vastly improved in its journey from the Colonial to the Orpheum. It is better arranged and the changes in its makeup, of which there are an unusual number this week, work to the bill's advantage. As it stands the nine acts give first class vaudeville entertainment.

May Irwin (New Acts) is the headliner, but Fred Walton with his delightful pantomime sketch carries off the honors. The novelty has long since been worn off "Cissy's Dream," but it still holds attention, thanks to the swift action of the quaint little make-believe plot.

"Paradise Alley" closed the first half. Some of the comedy of Lew Adams and Brooks could be spared in favor of more singing and dancing. The "bits" of this pair, however, are well laid out. They do not occupy the stage for any considerable time at once. Their work is broken up at frequent intervals by entrances and exits of the other characters. This arrangement keeps the piece moving nicely. Early in the week Gertrude Barnes was forced by illness to retire from the cast, and her place taken by Margaret Haney. Miss Haney is a neat, graceful dancer, but she is inclined to force her vocal tones and her high notes seem shrill and piercing.

Tudor Cameron and Edward Flanagan are back in the Metropolitan district with their comedy sketch "On and Off." Both are capital dancers, and the opening of the act goes as well as any part of it. They should work up the "bawling out" incident more completely. When one of the men falls in the dance the audience thinks it is a comedy fall and part of the dance. The "hick" talk and business of the dressing room scene interested the house, and the finish won fat applause.

Hill and Whittaker followed with their quiet musical number. The woman carries the greater part of the work. She has a pleasing voice, resembling a female baritone, and an agreeable, easy stage presence. The man appears undersized beside her Amazonian proportions, and his thin tenor voice was lost in the duets. A violin solo with the woman accompanying on the harp was the best he did. The pair passed with an average reception.

If Les Trombetta delivered the stuff that makes up their act in English they would never have received the next to closing position. Certain parts of the man's clowning were reasonably funny because of his struggles with the language, but the pair have nothing to command special attention. The man's imitations would have been tiresome but for the by-play of comedy.

The Four Lukens closed the show in their excellent casting act, and Sam Williams opened it. Gracie Emmett and Company, in "Mrs. Murphy's Second Husband," were the laughing hit of the bill.

early position with their pleasing musical number. Alec Hurley and Company were out of the bill from Tuesday matinee up to Wednesday night, and perhaps longer. No act was deemed necessary to replace them, and the program ran one short its listed numbers without the loss causing any regret.

Dash.

## TRANS-ATLANTICS.

Hurtig & Seamon's "Trans-Atlantic Burlesquers" are back in town with the same first part, another burlesque and also a different olio, as the company is changed about for the greater and better part. "The Flub-Dubb Conspiracy" is still the opener, satirically termed the "Latest Burlesque Novelty."

"The Trans-Atlantics" this season has a quartet of first-class comedians, who are smothered by the material in this mediocre piece. It is so poor that Louis Weslyn, whose name is on the program as the writer of the lyrics, should demand it be removed for the sake of his reputation.

Illness kept Eddie Nugent out of the cast on Tuesday evening and may have caused some alterations, but this could have made no great difference. There is no continuity to it; exits and entrances; "bits" brought on; "numbers" sung and the inkling of a plot now and then.

John W. Quinn, Eddie Fitzgerald, Clay Smith and Eddie Convey can turn out some real fun with an opportunity, and a few dollars by the management would give it to them.

Quinn is no great shakes as a "Dutchman," but he is a corking "straight" man, which is shown in an olio act, and Eddie Fitzgerald makes one of the best Irishmen seen this season. Smith does a character of a "dope" for a moment in the burlesque, singing a song, and it should be incorporated in the skit called "A Gay Modiste." It is evidently new and may be very new. At least it is free from hackneyed humor, with the principals in about the same characters played earlier and Lizzie Freligh in tights.

Miss Freligh closes the overdone patriotic finale of the opener in black tights, but reappears in brown. Miss Freligh is singing most of the time, and you don't mind either her or her voice until Lizzie lights on "Don't Be Angry," warbled with an "ah" at the end of each line, just as though she could sing.

It's a number for a lively soubrette only, but Lizzie secured two encores because she allowed two men, one in each lower stage box, to kiss her, the first on the mouth and the second on the cheek. It must be a rare privilege to kiss Lizzie, for both men grabbed at it, but a fellow in the orchestra turned the chance down, and even the "spot" couldn't induce the gallery to make further noise.

There is another girl in the show with a natural, pleasant voice—Norma Bell. If Miss Bell, who passes through nicely in the olio on her personality, would have some one teach her how to set off her looks by dressing becomingly, including hair and make-up, she would be a fine appearing girl on the stage. The olio act with eight of the chorus behind her has a well-painted special set. It is a stable of box stalls, with the girls as "ponies." Something has happened to the Murray Hill audience. It should have been much better received, although the girls could be more lively, especially in the closing number with the bells.

The olio is a feature, the feature of "The Trans-Atlantics." A "sister" act opens—The Sisters DeGraff, called "The Girls with a Voice," but it is a secret between the girls and the program which one owns the "voice." The blonder of the young women, supposed to be Delores De Graff, can shout a "coon" song. The sisters might attempt to "fake" a few dance steps.

If the other end of the team, who is rather pretty, is Georgia, she became quite prominent in the burlesque, where the only approach to anything wrong in the entire show occurs when Miss Freligh measures her, but that could not be called naughty even, and from memory not a swear word was uttered by anyone.

There is another innovation in the show. It is as marked and as creditable almost as the absence of suggestiveness or swearing. That is when Eddie Convey, in the olio act with Clay Smith, comes out as an Italian, singing a new song, eschewing "Mariutich." How Mr. Convey resisted is known only to himself, for he is a good dialect comedian, and having a semi-pathetic Italian ballad, caught the house hard with it. Smith and Convey were the hit of the olio Tuesday night with a nice, easy running act, barring some little talk in the opening, not too new. The closing introduces a girl allowing of some new "business," with a song, both boys singing well. The entire offering has a touch of individuality about it, lifting it away above the ordinary run.

Had Mr. Nugent not been ill, "A Trio" (Val Rayner, James Whiteley and Eddie Nugent) might have given the biggest applause winners a hard run for the honors. Messrs. Rayner and Whiteley sang alone, having a song about "Washington" and using "Harrigan" for a good finish.

Fitzgerald and Quinn have a neat laughing number. Cross talk of the tangled variety, with some good singing and piano playing, brought large returns to the pair. This is where Mr. Quinn shone brightly as a "straight" man and might be recast for it in the pieces.

The Kalinowski Brothers in feats of hand-balancing and strength were an interesting number. These men are doing much better work than many an act in vaudeville on the same lines, and with the receipt of steady, continuous time have improved their appearance in costuming, making a clean looking pair. This covers the usual defect of the armpits. One of their best tricks escaped the notice of the house apparently, which only appreciated the spectacular, something very often occurring. It is a pleasure to note the advancement of this act, for they were struggling for recognition in an attempt to secure "three-a-day" engagements when they were entitled to rank with many a more fortunate act in their class.

There are fourteen girls in the chorus and at the opening two are seemingly fortunate in possessing a finer grade of hosiery than their sister choristers. It is a good bunch of femininity vocally, with either May Whitelaw, Elsie Evans or Clara Sauter—anyway a tall blonde—who may have been a principal at one time or will be at another, anxious to impart the information she has a singing voice. In fear it will not become known, this girl screeches.

It jars almost as much as when Miss Bell in ankle dress sings "When the Moon Plays Peek-a-Boo with You," using especial care that the audience secure a full view of her lower limbs.

It is too early in the season and there is too much good talent in "The Trans-Atlantics" for it to be wasted as it is now. The comedians will probably take care of "The Gay Modiste" in due course. It now stands out by contrast only to "The Flub-Dubb Conspiracy," which ought to be immediately consigned to the past. *Simc.*

## FIFTY-EIGHTH STREET.

The bill is made up of eight consecutive comedy numbers, and for good measure the pictures have a similar subject. The East Side audience voted the selection first rate, and the show went through to the accompaniment of solid laughter.

Gertrude Hoffman closed, and in that position took half a dozen bows, leaving the audience demanding more. She is now opening with a "Fluffy Ruffles" song, and a costume to match. A color scheme of pink in her dress against the green of the special stage setting (both peculiar shades) was a daring combination, but she carried it off splendidly. The number was a substantial success. Miss Hoffman is clever enough to do her imitations straight, but the slight touch of burlesque she gives to them adds zest to the performance and enhances the value of her mimicry. The Eddie Foy characterization was the favorite. It is worth noting that Miss Hoffman has her maids working under a new system in the dressing room scenes when she changes costumes. The former frank display is now absent, and all the audience gets is a flash of lace from time to time to keep their interest on tip-toe of expectancy.

Permane Brothers opened the show, a rather light position for them. They made a good laughing number with an interesting bit or two of acrobatics and some clowning for variety. The curious "nightingale" specialty at the finish won them spontaneous exit applause.

Countess Rossi and Fred Pauli were on "No. 3," the Countess being resplendent in a fresh frock, a wondrous creation of black and gold, which sets off her brunette beauty and exquisite shapeliness admirably. The pair hold to their old musical repertoire and the Anna Held impersonation.

Imitations were quite the order, the show resembling "The Gay White Way" in this respect. Felix and Caire led off in the mimic battalion. As straight impersonations their efforts are not particularly interesting, but the youngsters are a precocious pair and got attention on the score of their youthfulness. The proprietor of the number persists in calling the act "Just Kids," although it has been repeatedly pointed out that that title is the rightful vaudeville property of Rawson and Clare. He continues the piracy, and the offense is aggravated by the similarity of the two team names, which may have been "lifted" as well, there apparently being no sense of fair dealing about the act.

The Rialto Comedy Quartet has fallen off in the quality of its singing. There is a voice in the organization that occasionally rasps, and hits false notes in the harmony. The dressing remains the same, but the comedy has been brightened up in places.

Prof. Macart's Monkeys make up a capital comedy animal act, with plenty of movement and very few of the worn-out tricks. The finale in which a baboon rides a two-wheeled safety bicycle is a striking feat, and the fact that the animal is free from all restraint, even a leading string, makes the performance the more remarkable. The number was in an important position, and filled the place satisfactorily.

Charles F. Semon, with a batch of new well picked topical talk among his usual routine, was the hit of the show. Florence Gale and Company, New Acts. *Rush.*

## PASTOR'S.

The bills at Pastor's usually run to one style of offering. If it isn't singing it's dancing and if not dancing it's sketches and so on.

This week there is no dearth of black-face comedians, no less than five appearing. Of these, Earl Goforth, of Goforth and Doyle, is undoubtedly the most original in method. He does a "no-good," shiftless "coon" in a quiet, easy manner most effective. Mr. Goforth is 100 per cent. too good for the material he is now using. Miss Doyle looks well and is a capable "straight" for the comedian.

Gardner and Golder both work in black-face. The pair waste a great deal of time with a quantity of "worn" material and ragged business with an imaginary person before they get down to some first rate "coon" singing. New material would help a heap, but more songs and less talk would aid even more.

Daisy Harcourt was the "extra added attraction," and the English woman experienced no difficulty in holding down the position to the entire satisfaction of the hardened Fourteenth Street audience. Miss Harcourt is singing no new song since last heard. She is, however, wearing a couple of striking costumes that will command some little attention wherever displayed.

George W. Evers ("Pork Chops") is showing to much better advantage at this house than he did at his first New York appearance at Keeney's last week. The material has been shifted about a bit and is delivered with more snap and assurance which place an entire new aspect on the offering. He sang several parodies that were not in line at his first showing, and the house was loath to let him go.

Sheppard and Ward for some reason or other did not do as well as they should have. Mr. Sheppard is a good "Dutch" comedian with a quantity of bright, snappy stuff that is delivered with judgment, but somehow it doesn't seem to hit the mark. Perhaps there is too much sameness to it, and the long speeches with the point carried through are not as telling as the short, snappy matter. Miss Ward has good looks and is able to stand off Mr. Sheppard's twisted English nicely. The pair should lose no time in their quest for new material.

Norton and Russell make a number of good, quick changes, but the offering in its present state is loosely woven and would probably be bettered were not so much attempted. The hand organ and the "monk" let the act off to a goodly round of applause.

Eddy Clark was "Number Two" on the bill. It is but a short time ago that the juggler was seen at the house. He has improved wonderfully, however, in the short interval both in his juggling and comedy. Mr. Clark works in "tramp" make-up and the cleanliness of his costume is highly commendable. He deserved a better position than he had and if he continues to improve at the present rate should raise himself out of the "three" division in short order.

The De Chantal Twins are a good-looking pair of buxom maidens who dress prettily and with taste. The voices are not up to the mark and they have selected numbers to best make this fact prominent.

Butler and Lamar, a comedy sketch team of the old school, did passably. Pauline Pauli and the "Bowery Boys," Pike Brothers and Milton and Dolly Nobles are under New Acts. *Dash.*



**WHEN NOT OTHERWISE INDICATED.**

"R. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

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Blush, T. M., 2241 Haywood, Denver.  
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Boise, Five, 44 Curtis, Grand Rapids.  
Borella, Arthur, Grand, Joliet, Ill.  
Boudon, Louis, 2000 Broadway, Toronto, N. S.  
Bowers, Walters, & Crooker, Shea's, Buffalo.  
Bowery Comedy Quartet, 321 Charles, W. Hoboken.  
Bowman Bros., 326 W. 42, N. Y.  
Boyce Bros., 674 Ne. Randolph, Philadelphia.  
Boyce, Lillian, Jolly Girls, B. R.  
Boyce, Jack, Trocadero, B. R.  
Boyd & Vee, Big, Bat, Creek.  
Bragg, John D., Torsadors, B. R.  
Bradna & Derrick, Shea's, Buffalo.  
Bradshaw, Chas. H., & Co., 329 W. 34, N. Y.  
Bradys, The, 721 Copeland, Pittsburgh.  
Brady & Mahoney, Irwin's Big Show, B. R.  
Brian, L. B., Hippodrome, Liverpool, Eng.  
Bridges, William, Downing, Lake, Sacramento.  
Brennen & Riggs, Century Girls, B. R.  
Brantford, Tom, Park Hotel, Fort Chester, N. Y.  
Brittons, The, G. O. H., Syracuse.  
Brooks & Vedder, 210 E. 17, N. Y.  
Brooks & Jeanette, 1602 Madison, N. Y.  
Brooks & Jeanette, 1602 Madison, N. Y.  
Brooks, Jeannette, Parisian, New York.  
Brown & Bartoletti, City Sports, B. R.  
Brown & Wilmont, 71 Glen, Malden, Mass.  
Brown & Wright, 163 W. 60, N. Y.  
Browning, Mr. & Mrs., 126 W. 83, N. Y.  
Browning & Le Van, 895 Canfield, N. Y.  
Bruce, Al, Broadway, New York.  
Bruno & Russell, Keith's, Providence.  
Bryant, May, Boston Belles, B. R.  
Bryant & Saville, Gaity's, So. Chicago.  
Burke, Minnie, Boston Belles, B. R.  
Burton & Brooks, Fair Haven, N. Y.  
Buckley, Musical, 297 Ave. B, N. Y.  
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Burton & Voss, Dec. 16, Empire, Des Moines.  
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Bulla & Raymond, Wash. Society Girls, B. B.  
Buxton, Chas. C., Crystal, Menasha, Wis., indef.  
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Davis, Roland, Fay Foster, B. R.  
Davis & Davis, Miss, N. Y., Jr., B. R.  
Dawson & Whitfield, 893 3d Ave., N. Y.  
Deary & Davis, 325 W. 30th, N. Y.  
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Dell & Milier, Hippodrome, Buffalo, indef.  
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Delmore, Misses, K. & P. 58th St., N. Y.  
De Chantal Sisters, 263 Ogden, Jersey City.  
De Graff Sisters, Trans-Atlantics, B. R.  
De Lisle, Mae, Colonial Belles, B. R.  
Delaponte, 54 Victoria, Grand Rapids, Mich.  
De Cos, Harry, Dec. 16, Orpheum, Sioux City.  
De Haven & Sidney, Hathaway's, Malden.  
DeMora & Graceta, Imperial, B. R.  
De Muntha, The, 26 Central, Albany.  
De Velde & Zelda, Keith's, Boston.  
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Dupree, Jeanette, Hotel Albany, N. Y.

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 Emerald Trio, 443 Central ave., Brooklyn.  
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 Emerson & Wright, Kansas City, Mo., indef.  
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Dagwell, Aurie, Kelth's, Providence.  
Daley, James, Parliarian Widows, B. R.  
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Gillespie, Ed., Orpheum, St. Rochester.  
Gilbert, Beale, Cook's, Rochester.  
Gilbert, Jane, 257 W. 15, N. Y.  
Gilllette Sisters, Dec. 16, Unique, Eau Claire.  
Gilmore, Stella, Jolly Girls, B. R.  
Gillroy, Hayes & Montgomery, Orpheum, Rockford, Ill.  
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Glocker, Chas. & Anna, Rents-Santley, B. R.  
Goffrey & Henderson, Acme, Sacramento.  
Goets, Nat., 1818 Tree, Donora, Pa.  
Golden & Hinghes, Milford, Miss.

Goldin, Horace, Dec. 1-15, Circus Variete, Copenhagen, Denmark.  
Goforth & Doyle, 929 Broadway, Brooklyn.  
Gordou & Chasler, Bijou, Marquette, Mich.  
Gordon & Marx, 236 W. 38, N. Y.  
Gordon, Amy, Rose Sydel, B. R.  
Gordon, Cliff, 2 E. 106, N. Y.  
Gordon, Max, Reeves' Beauty Show, B. R.  
Gorman & West, Yauville, Lebanon, Pa.  
Gosse, John, Orpheum, Turtle Creek, Pa.  
Gotham Comedy Quartet, City Sports, B. R.  
Graces, Two, Miners American's, B. R.  
Grant, Anna, Pat White's Gaiety Girls, B. R.  
Grant, Sydney, 10 W. 65, N. Y.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, Washington, Spokane.  
Green, Sam, White's Gaiety Girls, B. R.  
Grege, Frank, Tiger Lillies, B. R.  
Gregory, Five, Dec. 1-16, Tivoli, Bremen, Ger.  
"Griff," Empire, Paterson.  
Grimes, Tom & Gertie, 1615 No. Front, Phila.  
Grunt, Jack, Al. Marie Ideal, B. R.

H  
Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.  
Hale & Hart, Bijou, Grand Forks, N. D.  
Hall, Isabel, Lady Birds, B. R.  
Hall, Alfred, Rollickers, B. R.  
Hall, Geo. F., 180 Center, Boston.  
Haley, Harry R., 236 Ogden, Chicago.  
Hammond & Forrester, 101 W. 83, N. Y.  
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.  
Hanson & Nelson, 592 10th St., Brooklyn.  
Harris, Sam, Star, Jeannette, Pa.  
Harcourt, Frank, Margara, Bureka, Cal.  
Hart, Fred, 391 8th St., N. Y.  
Hart, J. C. & Co., Tiger Lillies, B. R.  
Harmounious Four, Bijou, Adrian, Mich.  
Hayes & Carey, Bohemians, B. R.  
Hart, Sadie, 1163 Jackson, N. Y.  
Harland & Rollison, 224 W. 14, Kansas City.  
Harlowe, Beatrice, High Jinks, B. R.  
Harrison, Julie, Yankee Doodle Girls, B. R.  
Harrington, Hilda, Rose Sydel, B. R.  
Harris, Bobby, Toredors, B. R.  
Harris, Charley, Harry Bryant's, B. R.  
Harrison, Minnie, Rollickers, B. R.  
Harvey & Adams, Cochran, Cophran, Ga.  
Harvey, Elsie, Proctor's, Albany.  
Harvey, Harry, 3110 Cottage Grove ave., Chicago.  
Haskell, Loney, Columbia, Cincinnati.  
Hayes & Bailey, 147 W. 127, N. Y.  
Hayes, Brent, Hippodrome, Rochdale, Eng.  
Hayes, Edmund, Jolly Girls, B. R.  
Hayes, E. C., Bols, Lyons, Ia.  
Hayman & Franklin, Tivoli, Sydney, Anstralia.  
Haynes, Beatrice, Broadway Gaiety Girls, B. R.  
Healy & Vance, 215 W. 106, N. Y.  
Hearo, Tom, Empire, Chicago.  
Heath, Thomas G., Orpheum, Minneapolis.  
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.  
Helm Children, Bijou, Duluth.  
Hellbacks, The, 2910 Armour, Chicago.  
Hellman, Benj., Toredors, B. R.  
Heath & Emerson, 200 Berriman, Brooklyn.  
Heuman Trio, G. O. H., So. Bethlehem, Pa.  
Henry & Francis, Jolly Grass Widows, B. R.  
Henry & Young, 270 W. 99th, N. Y.  
Herbert, Mabel, 404 Main, Woborn, Mo.  
Herbert The Frog Man, Crystal, Denver.  
Hertsman, Julia, Imperials, B. R.  
Hess Sisters, 258 W. 55, N. Y.  
Hewlittes, The, Frits, Portland, Ore., Indef.  
Hibbert & Warren, Keith's, Phila.  
Hickman, George, Grams Widows, B. R.  
Hilestand, Chas. F., 2639 Iowa Ave., St. Louis.  
Hill, Cherry & Hill, Gay Morning Glories, B. R.  
Hill, Edmonds Trio, 262 Nelson, New Brunswick.  
Hilliard, Robert, Proctor's, Newark.  
Hilliers Three, Imperial, Fremont, O.  
Hiltons, Marvelous, Fay Foster, B. R.  
Hines & Remington, Harrison, N. Y.  
Hinman, Capt. Sidney, Mechanics Hall, Boston.  
Hobelman, Martha, Harry Bryant's, B. R.  
Hoch, Emil, & Co., Majestic, Johnstown, Pa.  
Hoffmans, Cycling, Gaiety, So. Chicago.  
Holdsworths, The, Orpheum, Atlanta.  
Holman, Al & Mamie, Olympic, Kieff, Russia.  
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.  
Holman, Harry, Continental Hotel, Chicago.  
Holt, Alf., Moss Stoll Tour, England, Indef.  
Houston, Fritz, 292 King, London, Ont., Can.  
Horton & La Triska, Dec. 16, Family, Butte.  
Howard Bros., 229 W. 38, N. Y.  
Howard & Cameron, Scenic, Taunton, Mass.  
Howan & Kearney, Orientals, B. R.  
Howard & Hovey, Empire, Hoboken.  
Howard & St. Clair, Charing Cross Rd., London.  
Howard, Harry & Mae, 155 So. Halsted, Chicago.  
Howard, Jos. B., Aleda, Ill., Indef.  
Howard, May, 3603 Prairie Ave., Chicago.  
Howard's Ponies & Dogs, Bennett's, Quebec.  
Hoyt, William, 16 S. Attleboro, Mass.  
Hoyt, Frances, & Co., Sherman House, Chicago.  
Huehn, Musical, 1533 B'way, N. Y.  
Hughes, Florence, Harry Bryant's, B. R.  
Huested, Sadie, Yankee Doodle Girls, B. R.  
Hurleys, The, 1854 So. Orange, Newark.  
Huston, Arthur, Majestic, Birmingham, Ala.  
Hutchison Children, Revere House, Chicago.  
Hutchison's Comedians, Revere House, Chicago.  
Hyde, Walt, M. & Co., 3506 S. Pittsburg.  
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., Indef.

I  
Imhof & Corinne, Empire, B. R.  
Imperial Musical, 10, 14, Derborn, Chicago.  
Ingram, Kyle & Co., Palace, Charleroi, Pa.  
Inman, The Great, 312 W. 24, N. Y.  
International Comiques, Dec. 16, Dominion, Winnipeg.  
Irwin, Flo, Orpheum, Brooklyn.  
Irwin, Jack, Tiger Lillies, B. R.  
Italls, 356 Mass. Ave., Boston.

J  
Jack Lew & Bro., 9240 So. Chicago, So. Chicago.  
Jackson, Harry & Kate, Hathaway's, Malden.  
Jacobs & Sardell, Mission, San Francisco.

Jacobs & West, Sam Devere, B. R.  
James, Byron, Bijou, Flat, Mich., Indef.  
Jennings & Jewell, Knickerbocker, B. R.  
Jennings & Renfrew, College, Toledo.  
Jennings, William, White's Gaiety Girls, B. R.  
Jerome, Nat. S., 1287 Washington, N. Y.  
Jess, John W., Lid Lifters, B. R.  
Johnson, Chester, 333 3rd Ave., N. Y.  
Johnson, Mark, Family, So. Fayette, Ind.  
Johnson Bros. & Johnson, 515 Bradenton, Pittsburg.  
Johnson, Geo., Scribner's Big Show, B. R.  
Johnson, Jess F., 622 So. 4, Camden, N. J.  
Johnsons, Musical, Palace, Hull, Eng.  
Johnston & Buckley, Empire, B. R.  
Jones & Walton, Majestic, Madison, Wis.  
Jordan, Tom, Lady Birds, B. R.

K  
Kallnowski Bros., Trans-Atlantics, B. R.  
Kaimo, Chas. & Ada, Maywood, N. J.  
Kaufman, Reba & Ines, Majestic, Houston.  
Keegan & Mack, 92 3rd Ave., N. Y.  
Keife, Zena, 608 W. 135, N. Y.  
Keene, Juggling, 1360 Boston Rd., N. Y.  
Kelly, Sam & Ida, Liberty, Pittsburgh.  
Kelly, John T., Elmhurst, L. I.  
Kelly & Rose, Orpheum, Boston.  
Kelly, M. J., 46 Johnson, Brooklyn.  
Kelly, Walter C., Keith's, Columbus.  
Kemp's Tales of the Wild, Colonial, N. Y.  
Kennedy Bros. & Mac, Family, Carbondale, Pa.  
Kennedy & Wilkens, 1553 B'way, N. Y.  
Keno & D'Arville, New Orleans.  
Kenyon, Healy & Allman, 112 Knoxville, Peoria.  
Kettler, Joseph R., Bijou, Dubuque, Ia.  
Kherra, Arthur H., 5 Wlaconsin, Chicago.  
Klein, Otto Bros. & Nicholson, 16 W. 36, Bayonne.  
Kingsbury, The, 1553 B'way, N. Y.  
King, Sam, & Neille, 2374 Fitkin, Brooklyn.  
Kins-Nera, 343 N. Clark, Chicago.  
Kinsons, The, 21 E. 20, N. Y.  
Kirschhorns, 207 So. 13, Omaha.  
Knight & Seaton, 1806 Morgan, Springfield, O.  
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.  
Knowles, Harry, 1553 Broadway, N. Y.  
Knox, W. H., Elysian Grove, Tucson, Ariz.  
Koofer, Harry, High Jinks, B. R.  
Koklin, Mignonette, K. & P. 23d St., N. Y.  
Kohler & Marion, O. H., Bradford, Pa.  
Kolface, Danke, Crystal, Elwood, Ind., Indef.  
Koppe, Orpheum, Portsmouth, O., Indef.  
Kratons, The, Empire, Schenectady.  
Kretore, Bijou, Duluth.  
Kurtis-Busse, Majestic, Houston.

L  
La Clair & West, Orpheum, Turtle Creek, Pa.  
La Delles Four, Orpheum, Canton, O.  
La Fleur, Joe, Orpheum, Minneapolis.  
Ladell & Crouch, Orpheum, Denver.  
Lakola, Harry, Star, Munich, Ind.  
Lambert & Williams, Irwin's Big Shows, B. R.  
Lamb & King, 353 State, Chicago.  
Lamb's Maunkins, 465 Pippin, Portland, Ore.  
Lawler & Daughters, 100 W. 105, N. Y.  
La Mase Bros., Poli's, Worcester.  
La Mont's Cockatoos, Grand, Indianapolis.  
Laredo & Blake, 92 E. 14, Jersey City.  
La Marche, Frankie, 430 E. 26, Chicago.  
La Tell Bros., O. H., Wilmington, Del.  
La Toy Bros., Palace Hotel, Chicago.  
La Van & La Valette, Majestic, Pittsburg, Indef.  
La Velle & Grant, 226 E. 14, N. Y.  
La Veen & Cross, Poli's, New Haven.  
Lavette & Doyle, 840 N. 2, Hamilton, O.  
La Ville & Sinclair, E. F. Jersey City.  
La Vine Climaron Trio, Shea's, Toronto.  
Lavine & Hurd, New Century Mads, B. R.  
La Toska, Orpheum, Omaha.  
Langdons, The, 704 5th Ave., Milwaukee.  
Lawrence, Pete, Al Reeves' Big Show, B. R.  
La Gray, Delle, Bijou, Racine, Wis., Indef.  
Lee Tung Foo, 1223 2d, E. Oakland.  
Le Claire, Tido, 403 W. 51, N. Y.  
Le Clair & Bowen, Arcade, Toledo, Indef.  
Le Pelletiers, 144 E. Elizabeth, Detroit.  
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.  
Leeds, Adelaide, Parisian Widows, B. R.  
Le Ferre & St. John, Unique, Eau Claire, Wis.  
Le Maire & Le Maire, 673 Lenox, N. Y.  
Leigh, Andrew, Lady Birds, B. R.  
Leightons, Three, K. & P. Union Sq., N. Y.  
Lennon, Herbert Bert, Majestic, Birmingham.  
Leon & Leon, Orpheum, Lima, O.  
Leonard & Scott, Orpheum, Canton, O.  
Leonard, James F., Yankee Doodle Girls, B. R.  
Leonard, Gus, Acme, Sacramento, Indef.  
Leontina, Marie, 17 E. 97, N. Y.  
Levite, The, 124 W. 42, Easton, St. Louis.  
LeBoy & Woodford, 2417 Wylie Ave., Pittsburg.  
Leslie, Bert, & Co., Orpheum, San Francisco.  
Lester, Will, 281 John R., Detroit.  
Levin, Dolph & Susie, Gaiety, Springfield, Ill.  
Levy, Bert, Orpheum, Brooklyn.  
Lery, Mrs. Jules, and Family, 162 W. 98, N. Y.  
Lewis & Chapin, Fay Foster, B. R.  
Lewis & Harr, 125 W. 16, N. Y.  
Lewis, Phil, Gilmore, Oswego, N. Y.  
Lewis, Oscar, White's Gaiety Girls, B. R.  
Lewis & Thompson, Merry Maidens, B. R.  
Le Witt & Ashmore, 286 No. State, Chicago.  
Libbey & Trayer, 302 W. 47, N. Y.  
Lina & Calini, Fay Foster, B. R.  
Linn, Benn, Half Dime, Jersey City, N. J., Indef.  
Locke, Russell & Locke, Dec. 16, Lyric, Terre Haute.  
Loder, Chas. A., Rose Lawn, Arcolis, Pa.  
Lomison, Willard, 228 Montgomery, Jersey City.  
Long, John, Family, Erie, Pa., Indef.  
Loraine, Oscar, Hathaway's, Lowell.  
Louise & Dottie, Bowery Burlesquers, B. R.  
Lover, The, 124 W. 42, Easton, St. Louis.  
Low, Musical, 233 8d Ave., N. Y.  
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.  
Luce & Luce, Waldman's, Newark.  
Luckies, Two, 397 Sumter, Brooklyn.  
Luigi Picaro Trio, travel; Empire, Frisco.  
Lukens, 4, Reading, Pa.  
Luts Bros., People's, Cedar Rapids.  
Lyons, J., Champagne Girls, B. R.

M  
MacDowell & Treacott, Majestic, Fort Worth.  
Macarte's Monkeys, Jersey City.

# Cobb's Corner

SATURDAY, DEC. 7, 1907.

No. 98. A Weekly Word with WILL the Wordwright.

## COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

### MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

## WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Macarte Sisters, Proctor's, Albany.  
Macks, Two, 245 N. 39, Phila.  
Mack & Dugan, Dainty, Seattle.  
Mack, James, Wesley, Rose Sydel, B. R.  
Maguire, H. S., North Adams, Mass.  
"Madie," 403 W. 51, N. Y.  
Mah, Agnes, Bennett's, London.  
Majestic Musical Four, Novelty, Brooklyn.  
Makrenkos Duo, Empire, Paterson.  
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.  
Malvera Troupe, White's Gaiety Girls, B. R.  
Manhasset Comedy Four, Rose Sydel, B. R.  
Manley & Norris, 517 Walnut, Hamilton, O.  
Mantell's Marionettes, Dec. 10, Crystal, St. Joe, Mo.  
Marion & Pearl, Lyric, Mobile, Ala.  
Marco Twiss, World Beaters, B. R.  
Mario Trio, 92 E. S. N. Y.  
Marke, Clarence, Broadway Gaiety Girls, B. R.  
Marion & Lillian, Tiger Lillies, B. R.  
Mackley, Frank, Bijou, Winnipeg.  
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.  
Martin, Dave & Percle, C. O. H., Chicago.  
Martineti & Sylvester, Majestic, Johnston, Pa.  
Martynan, C. E., Orpheum, Leavenworth, Indef.  
Maryanne, Great, Rose Sydel, B. R.  
Martin & Crouch, Coeur D'Alene, Spokane, Indef.  
Marshall & King, Rents-Santley, B. R.  
Martini & Maximilian, Yankee Doodle Girls, B. R.  
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.  
Maruna, Nevaro Maruna, Poli's, Springfield, Mass.  
Mason & Filburn, Coeur d'Alene, Spokane, Indef.  
Mason & Doran, Sheedy's, Fall River, Mass., Indef.  
Mason & Keeler, Keith's, Columbus.  
Mason & Shannon, Orpheum, Boston.  
Masons, Four, G. O. H., Grand Rapids.  
Masse, Ed & Nettie, Portland, Pa.  
Mathews, Joca, Yankee Doodle Girls, B. R.  
Maxwell & Dndley, 108 W. 96th, N. Y.  
Mayer, Elsie, High Jinks, B. R.  
Mayne, Elizabeth, Harry Bryant's, B. R.  
McCaun, Geraldine & Co., Family, Carbondale, Pa.  
McCaule, Larry, Imperials, B. R.  
McCarthy, Myles, Bijou, Oshkosh, Wis.  
McCrete, Junie, LaSalle, Chicago, Indef.  
McFarland, Frank, 311 W. 142, N. Y.  
McPhee & Hill, Keerey's, Brooklyn.  
McFarland & McDonald, Colonial Belles, B. R.  
McFarland & Murray, Campagne Girls, B. R.  
McGinnis Bros., 75 Bradford, Springfield, Mass.  
McLanghin, L. Clair, Sheridanville, Pa.  
McLeod, Andy, Kentucky Belles, B. R.  
McMahon's Watermelon Girls, Reading, Pa.  
McCabe, Jack, Century Girls, B. R.  
McComick, Hugh, Grand Madison, Wis.  
McCune & Grant, 3 Banton, Pittsburg, Pa.  
McGrath & Pudge, Orpheum, Yonkers.  
McGregor, Lulu, Grand, Altoona, Pa., Indef.  
McWilliams, G. R., Orpheum, Minneapolis.  
Melville & Higgins, 272 So. 24, Brooklyn.  
Meany, Lottie, & Co., Unique, Eau Claire, Wis.  
Mella, The, Majestic, Crawfordville, Ind.  
Melvin Bros., Kentucky Belles, B. R.  
Melvey Trio, 97 Park, Chicago.  
Melroe Troupe, Hathaway's, Malden.  
Merritt, Raymond, Empire, Los Angeles, Indef.  
Middleton, Gladys, Fischer's, Los Angeles, Indef.  
Mignon, Helene, Empire, St. Paul, Indef.  
Milton & Medallion, Majestic, Stretator, Ill.  
Mills, Joe, Rollickers, B. R.  
Mills, Wm., 20th Century Mads, B. R.  
Millard Bros., Crackerjacks, B. R.  
Millard, Frank, Lady Birds, B. R.  
Miller, Elisabeth, Revere House, Chicago.  
Millership Sisters, Watson's, B. R.  
Miller, Grace, Phillips', Richmond, Ind., Indef.  
Mills & Lewis, 114 E. 11, N. Y.  
Millman Trio, Dec. 1-31, Appolo, Vienna, Aus.  
Mills & Morris, Clarendon Hotel, N. Y.  
Mitchell & Cain, 611 Sterling Pl., Brooklyn.  
Mitchell Sisters, Monarch, Lawton, Okla., Indef.  
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.  
Mitchells, The, Elmira, N. Y.  
Monroe, George, 1553 B'way, N. Y.  
Montambo & Hurl Falls, Empire, B. R.  
Montrose, Louise, Keith's, Phila.  
Moore & Dillon, Fay Foster, B. R.  
Montague's Cockatoos, 54 W. 26, N. Y.  
Montgomery & Moore, 1009 Bntonwood, Phila.  
Monray, 814 Western Ave., Allegheny, Pa.  
Morette Sisters, 1237 Lee, Philadelphia.  
Mooney & Holbein, Oxford, London.  
Moorehead, Harry (Dreamland), Norfolk, Va.  
Morgan & Chester, Vanity Fair, B. R.  
Morgan, Lou, Parisian Belles, B. R.  
Morgan & McGarry, National, San Francisco.  
Moore, Billy, Orpheum, Portsmouth, O.  
Morre, Chas., Lady Birds, B. R.  
Morre, Helen J., Night Owls, B. R.  
Morrell, Marie, 1724 1/2 Main, Parsons, Kan.  
Morris & Kramer, Dainty Dnches, B. R.



# THE ORIGINAL Girl with the Banjo

The Girl Who Makes the Banjo Walk, Talk and Ask Questions in a Musical Way

Morse, Billy, Anheuser's, Aberdeen, Wash., indef.  
Morton, Bessie, Bijou, Dubuque, Ia.  
Morton, James J., 147 W. 45, N. Y.  
Morton, Ed., Rollickers, B. R.  
Mullen & Correll, Dec. 15, Orpheum, Salt Lake.  
Muller, Chum & Muller, Hopkins, Louisville.  
Mullini Sisters, Washington Society Girls, B. R.  
Munger, Mort M., Frankfort, Ind.  
Murphy & Andrews, 110 Washington pl., N. Y.  
Murphy & Magee, Ideals, B. R.  
Murphy & Palmer, 309 3d Ave., N. Y.  
Murphy & Willard, 605 No. 7th, Philadelphia.  
Murphy, Whitman Co., Grand, Tacoma.  
Murphy, Geo. P., Tiger Lillies, B. R.  
Murray, Clayton & Drew, Pastor's, N. Y.  
Murray Sisters, Maryland, Baltimore.  
Murray, Elisabeth, Shea's, Toronto.  
Murray, Wm. W., 223 E. 14, N. Y.  
Murtha, Lillian, 211 E. 10, N. Y.  
Murray & Williams, 320 E. 91, N. Y.  
Musketters, Three, Jolly Gang Widows, B. R.  
Musketee Quartette, Newark, N. J.

Nagel & Adams, Moosejaw, Sask., Can.  
Narelle, Marie, Christchurch, New Zealand, indef.  
Natus, Julie, Tiger Lillies, B. R.  
Nawn, Tom, & Co., Orpheum, Los Angeles.  
Neff, John, Majestic, La Salle.  
Nella, Nell & Chapman, 1652 E. Main, Rochester.  
Nelson-Farum Troupe, 3141 Beverly rd., Brooklyn.  
Nelson, Katherine, 10 Howland, Roxbury, Mass.  
Nelson, Ned, Massillon, O.  
Nelson & Egbert, 483 Atlantic, Pittsburgh.  
Nevada & Eden, Palace, Donora, Pa.  
Newell Sisters, Jolly Girls, B. R.  
Newell & Niblo, 14, Leicester, London, Eng.  
Newman, Jules, Lady Birds, B. R.  
Niemeier & Odell, Blue Ribbon Girls, B. R.  
Nicola, Ida, Bohemians, B. R.  
"Night on a House Boat," Pol's, New Haven.  
Night With the Poets, Orpheum, Minneapolis.  
Noble, Billy, 20th Century Maids, B. R.  
Noblette & Marshall, Family, Davenport, Ia.  
Nolan, Fred, Boston Belles, B. R.  
Normans Juggling Six, Columbia, St. Louis.  
Nord, Bobby, 45 W. 116th, N. Y.  
Nosse, The, 179 W. 47th, N. Y.  
Nowlin, Dave, Family, Rock Island, Ill.  
Nugent, J. C., Bijou, Fond du Lac, Wis.

O'Brien-Havel, 616 52, Brooklyn.  
Odell & Hart, 2063 Strand, Seattle.  
Odell & Kinley, G. O. H., Pittsburgh.  
Ogden, Helen, 270 Clybourne, Chicago.  
O'Hanna, Sam, Chicago.  
Olivette, 225 Pacific, Brooklyn.  
Omega, Ollie, Parisian Widows, B. R.  
"Onetta," Park Hotel, Port Chester, N. Y.  
Onthank & Blanchette, P. O., Boston, Mass.  
O'Neill, J. H., & Co., So. Pittsburgh.  
O'Neill, Tommie, White's Gaiety Girls, B. R.  
Orban's Irma, Majestic, Montgomery.  
O'Regan, Box 806, Ottawa, Can.  
Orma, Grace, Pastor's, N. Y.  
Orloff, Olga, Toredors, B. R.  
O'Rourke & Marie, Merry Makers, B. R.  
Otto Bros., 10 Howland, Roxbury, Mass.  
Our Quartet, Indianapolis, Ind.

Palmer & Dockman, 1419 Gault, Chicago.  
Palmer & Saxton, Novelty, Stockton, Cal.  
Palfrey & Hoefner, Riverside, E. I.  
Parisian Grand Opera Co., 636 Lexington, N. Y.  
Parks, Dick, Empire, Los Angeles.  
Patton, Grace, Rollickers, B. R.  
Paulinetti & Piquo, 242 Franklin, Phila.  
Pendletons, The, 135 Pittsburgh, New Castle.  
Peto & Wilson, 335 Temple, Washington, O.  
Pearl, Kathryn, Rollickers, B. R.  
Pearl, Violet, Rollickers, B. R.  
Pelet, Fred & Annie, Keith's Union Sq., N. Y.  
Pepper Twins, Rome, Ga.  
Perry & White, Miss N. Y., Jr., B. R.  
Perry, Frank L., 747 Buchanan, Minneapolis.  
Perry, Clayton, Ideals, B. R.  
Petching Bros., Columbia, St. Louis.  
Peters, Phil & Nettie, Armory, Binghamton.  
Phillips & Reynolds, 220 E. 78, N. Y.  
Phillips Sisters, Majestic, B. R.  
Piercy & Faida, 1928 Patterson, Baltimore.  
Piccolo Midgets, Orpheum, Salt Lake.  
Pike, Lester, Fairhairs, N. J.  
Polier's Three, 12 Notre Dame, Montreal.  
"Polly Pickles" Pets in Petland," K. & P. 125th St., N. Y.  
Posner, Allan H., 436 Central Park W., N. Y.  
Potter & Hartweg, Champagne Girls, B. R.  
Powers Bros., 15 Trank, Providence.  
Powers, Eddie, Unique, Eau Claire.  
Power, Coletta & Co., Majestic, Birmingham.  
Prampin Trio, 347 W. 40, N. Y.  
Price & Tyler, Library O. H., Sag Harbor, N. Y.  
Pritzkow, Louis, Century Girls, B. R.  
Probst Trio, Pottsville, Pa.  
Pryors, The, Novelty, Denver.

Psycho, Mlle., Mansfield, O., indef.  
Pudgie & Emmett, 464 Blewett, Seattle.  
Pullen, Louella, August O. H., Augusta, Ga.  
Pulman Porter Maids, Keith's, Phila.

Quaker City Quartet, 403 Macon, Brooklyn.  
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).  
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

Radford & Valentine, Oxford, London, to Feb. 10.  
Raffin's Monkey's, Colonial, Lawrence, Mass.  
Rain Dears, Keith's, Phila.  
Rainbow Sisters, Avenue, Duquesne, Pa.  
Raleigh & Harrington, 233 Winter, Hagerstown, Md.  
Ralston & Son, Box 641, Patchogue, N. Y.  
Ramsey Sisters, Majestic, La Salle.  
Rastus & Banks, Dec. 16-31, Alhambra, Brussels, Belgium.  
Ranfa, The, Dec. 16, Bijou, La Crosse.  
Rawls & Von Kaufman, Gaiety, Springfield, Ill.  
Rawson & June, Phoenix, N. Y.  
Raymond & Hayer, Majestic, Shreveport, La.  
Razars, The, Family, Pottsville, Pa.  
Ray, Fred, & Co., Columbia, St. Louis.  
Raymond, Fredericka, 16 E. 88th, N. Y.  
Raynor, Val, Trans-Atlantics, B. R.  
Reattino & Stevens, 114 E. 11, N. Y.  
Reded & Hadley, World Beaters, B. R.  
Redford & Winchester, Grand, Pittsburgh.  
Reed & St. John, C. O. H., Chicago.  
Reed Bros., 48 Saxton, Dorchester, Mass.  
Regal Trio, K. & P. 23d St., N. Y.  
Reid Sisters, 53 Broad, Elizabeth.  
Reed & Earl, R. R. No. 3, Box 318, Los Angeles.  
Reed, Harry L., Washington, Buffalo, indef.  
Reeves, Al, Reeves' Beauty Show, B. R.  
Remington, Mayme, Orpheum, Los Angeles.  
Renard's, Three, G. O. H., Indianapolis.  
Rennee Family, Family, Davenport, Ia.  
Reno, Geo. B., & Co., Empire, New Cross, London, Eng.

Renshaw, Bert, Majestic, La Salle, Ill., indef.  
Renssetta & Lyman, Trocadero, B. R.  
Revell, Nellie, Lyric, Danville, Ill.  
Rever & Yulr, Champagne Girls, B. R.  
Reynard, Ed F., Keith's, Providence.  
Reynolds, Abe, Miss N. Y., Jr., B. R.  
Rhodes & Engel, 223 Chaucery, Brooklyn.  
Rice, Al, Baby Grand, Carnegie, Pa.  
Rice & Cohen, G. O. H., Indianapolis.  
Rice & Elmer, 343 E. 142d, N. Y.  
Rice & Prevost, Keith's, Boston.  
Rice & Walters, Boston Belles, B. R.  
Rich, Jack & Bertha, Grand, Bellingham, B. C.  
Richards, Carl, Haymarket, Chicago.  
Rich Duo, 164 E. Randolph, Chicago.  
Riley, Frank, Orientals, B. R.  
Rinaldos, The, 1842 S. High, Columbus, O.  
Ring & Williams, 102 Liberty, Baltimore.  
Roberts, Four, Olympic, So. Bend.  
Roberts, Hayes & Roberts, Warrington Oak Park, Ill.  
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.  
Robisch & Childress, 341 No. Clark, Chicago.  
Robinson & Grant, 206 8th ave., N. Y.  
Robinson, Parquette Trio, Dayton, O.  
Robinson, Tom, Scribner's Big Show, B. R.  
Rocksaway & Conway, Bijou, Battle Creek.  
Rogers & Mackintosh, Majestic, San Antonio.  
Romola, Bob, Bijou, Davenport, Ia., indef.  
Ronalds, Three, North Ave., Chicago.  
Rooney & Bent, Pol's, New Haven.  
Rooney, Katie, Pol's, Hartford.  
Rococo & Sims, Rents-Santley, B. R.  
Rose & Ellis, Yankee Doodle Girls, B. R.  
Ross & Lewis, Alhambra, Brighton, Eng.  
Rosso & Simms, Bowers Burlesquers, B. R.  
Roth, Laura, Family, Rock Island, Ill.  
Rousek, Jack, Air-Dome, Leavenworth, indef.  
Roxie & Wayne, Bijou, Bay City, Mich.  
Royal Musical Five, 249 So. 9th, Brooklyn.  
Russell, Fred, Bowers Burlesquers, B. R.  
Russell, Fred P., 466 W. 136, N. Y.  
Russell & Davis, 707 S. Ave., Columbus, Ga.  
Ryan & Richfield, Shea's, Buffalo.  
Ryan & White, Colonial, Lawrence, Mass.

Sattler, Chas., Lady Birds, B. R.  
Sanford & Darlington, 2422 So. Adler, Phila.  
Salvaggis, S. Miss N. Y., Jr., B. R.  
Sandow & Lampert, Orientals, B. R.  
Scharf Trio, Family, Rock Island, Ill.  
Schell's, Mme., Circo Bell, Mexico City, to Jan. 4.  
Schepp, Grover, Rollickers, B. R.  
Schmidling, Harry H., 287 W. Monroe, Chicago.  
Schuster, Milton, Palace, Boston, indef.  
Schrock & Rice, 1223 State, Milwaukee.  
Scott, Mike, Pastor's, N. Y.  
Scott, Edouard, Grand, Reno, Nev., indef.  
Sears, Gladys, Parisian Belles, B. R.  
Seguin, Wood, Eugenia, 2314 Hollywood, Toledo.

Semon, Chas. F., K. & P. Union Sq., N. Y.  
Seymour Sisters, Orpheum, Canton, O.  
Seymour, O. G., & Co., Wasson's, Joplin, Mo.  
Serons, The, Parisian Belles, B. R.  
Sharpe, Dollie, Family, Pottsville, Pa., indef.  
Sharrocks, The, 521 Main, Lewistown, Ida.  
Sherman & Fuller, 853 N. 8, Reading, Pa.  
Sherman, De Forest, Co., Gaiety, Brooklyn.  
Shirhart, Anson, Crystal, Detroit, indef.  
Short & Edwards, 57 Middagh, Brooklyn.  
Shrodes, Chas. & Alice, Orpheum, Reading, Pa.  
Simms, The Mystic, Box 399, Dobbs Ferry, N. Y.  
Sieger, Lillian, Harry Bryant's, B. R.  
"Side Show," Columbia, Cincinnati.  
Sildman, Sam, Columbia, Oakland, Cal., indef.  
Sildonias, The, Parisian Belles, B. R.  
Sidonne & Kelle, 424 E. Chicago ave., Chicago.  
Silver Stars, 51 Hanover, Boston.  
Simpsons, The Musical, 20 E. 52, N. Y.  
Sineay's Dogs & Cats, 101 W. 40, N. Y.  
Slater & Finch, Arcade, Toledo.  
Sloan, Grace, Orpheum, San Francisco.  
Smith & Arado, Folly, Chicago.  
Smith & Convey, Trans-Atlantics, B. R.  
Smith Bros., 60 Hawthorne, Hartford.  
Smith, Wm. M., Broadway Gaiety Girls, B. R.  
Smith & Brown, Morning Glories, B. R.  
Smythe, Wm. H., Gay Morning Glories, B. R.  
Snyder & Buckley, Columbia, Cincinnati.  
Somers & Storke, Ideals, B. R.  
Somers, Zalmar, Pat White's Gaiety Girls, B. R.  
Some Quartet, Merry Maidens, B. R.  
Sonnett, Annette, City Sports, B. R.  
Soper, Bert, Star, Altoona, Pa., indef.  
Spencer, Lloyd, Lyric, Houston, indef.  
Spillers, Musical Five, Arcade, Toledo.

**SPISSELL BROS. & MACK**  
IN "CAFE DE PARIS."  
Week Dec. 9, Keith's, Columbia, O.

Spooler, Lew H., Empire, B. R.  
Stadium Trio, Grand Family, Fargo, N. D.  
Stafford & Stone, Majestic, Madison, Wis.  
Stanley, Mr. and Mrs. W. H., Family, Kane, Pa.  
Stanley, Minna, City Sports, B. R.  
Stanton & Sandberg, Crystal, St. Joe, Mo.  
Steinert & Thomas, 120 W. 135, N. Y.  
Steger, Julius, & Co., Pol's, Hartford.  
Stevens, Al, 253 W. 30, N. Y., c o Dunn.  
Stevens, Leo, Washington Society Girls, B. R.  
Stevens & Boehm, 825 E. 14, N. Y.  
Stewarts, Musical, Bohemians, B. R.  
Stewart, Harry, Rose Sydel, B. R.  
St. Elmo, Leo, 1553 Broadway, N. Y.  
Stickney's Pony & Dogs, Washington, Spokane.  
Stirk & Dan, 28 Hancock, Brockton, Mass.  
St. Onge Bros., Wash., Spokane.  
Stone, Berth, Orpheum, Sioux City.  
Strickland, E. C., Empire, Rock Island, Ill.  
Stuart & Keele, Majestic, Evansville.  
Stutzman & Crawford, Lyric, Cleveland.  
Sturgis, Ida, Imperials, B. R.  
Sullivan, W. J., Bijou, Jamestown, N. D., indef.  
Sully & Phelps, O. H., Webster, Mass.  
Sunny South, Orpheum, Kansas City.  
Subers, Emilie, Haymarket, Chicago.  
Sutcliffe Troupe, Empire, Holloway, Eng.  
Sutton & Sutton, High School Girls, B. R.  
Sweet, Eugene, 25 Cherry, Providence.  
Sweeney, John S., 452 Turner, Allentown, Pa.  
Swor Bros., K. & P. 23, N. Y.  
Sylvos, The, Parisian Belles, B. R.  
Symonds, Jack, Bijou, Adrian, Mich.  
Syts & Syts, Orpheum, Webb City, Mo.

Tanna, Family, Lancaster, Pa.  
Taneans, O. H., Peekskill, N. Y.  
Taneau, Felix & Claxton, 331 E. 93d st., N. Y.  
Talcots, The, New Sun, Springfield, O.  
Taylor, Teal, La Salle, Chicago, indef.  
Tegge & Daniel, Orpheum, Chillicothe, O.  
Tenors, Four, Pat White's Gaiety Girls, B. R.  
The "Quartette," Dec. 15, Orpheum, Oakland.  
Thompson & Carter, City Sports, B. R.  
Thorne, Mr. and Mrs. Harry, Hotel Braddock, N. Y.  
Tiddewinks & Dugan, 603 Hudson, N. Y.  
Tinney, Frank H., 812 Moore, Phila.  
Tivoli Quartette, Orpheum, Denver.  
Tom-Jack Trio, Orpheum, New Orleans.  
Torcat, Bennett's, Quebec.  
Toys, Musical, Newburg, N. Y.  
Travers, Belle, Orientals, B. R.  
Trillers, The, 346 E. 20, N. Y.  
Troyer Lane, Irwin, Goshen, Ind., indef.  
Truesdell, Mr. & Mrs. Howard, Keith's, Providence.  
Truet, Maud, G. O. H., Jersey City.  
Trocadero Quartet, Dixieland, Jacksonville, Fla.  
Turner, Bert, Crystal, Marion, Ind.

Tyce, Lillian, 738 Mt. Prospect, Newark.  
Tyroleans, Fourteen, 242 E. North Ave., Chicago.

Usher, Claude & Fannie, 38 Henry, Jersey City.

Vagges, Olympic, Chicago.  
Valauna, Aerial, Bijou, E. Liverpool, O.  
Valdare & Varno, Columbia, Ind.  
Valmore, Mildred, Toredors, B. R.  
Valoise Bros., Star, Uniontown, Pa.  
Valveno Bros., 107 E. 31, N. Y.  
Van Cleve, Delton & Pete, 236 E. 14, N. Y.  
Van Gofre & Cotely, Wigwam, San Francisco.  
Van Hoven, Union Sq., N. Y.  
Van Lee, James, Yankee Doodle Girls, B. R.  
Vardaman, 270 W. 39, N. Y.  
Vardon, Perry & Wilbur, Crackerjacks, B. R.  
Variety Quartet, American, N. Y.  
Vedmars, The, 749 Amsterdam, N. Y.  
Vermette-Carpotte Trio, Alhambra, London, Eng.  
Verna, Belle, Orpheum, Sidney, O.  
Viola & Engie, 123 Montank ave., Brooklyn.  
Von Dell, Harry, 458 Notre Dame, Manchester, N.H.

Waddell, Fred & Mae, Dodge's, Keokuk, Ia.  
Waggand & Waggand, 205 Hull, Brooklyn.  
Wahlund, Tekela Trio, 205 W. 22, N. Y.  
Walters, Harry, 1653 Bway, N. Y.  
Watson & Little, Keith's, Phila.  
Watson's Farin Yard, Pol's, Hartford.  
Watson, Fred, Orpheum, San Francisco.  
Watson, Irving R., Irwin's Majestic, B. R.  
Waller & Magill, 102 7th ave., N. Y.  
Ward Trio, 640 32, Milwaukee.  
Warren & Brockway, Fay Poster, B. R.  
Wardogood Four, Vanity Fair, B. R.  
Washer Bros., Oakland, Ky.  
Walsh-Lynch & Co., Irwin's Big Show, B. R.  
Walsh, George, Toredors, B. R.  
Washburn, Blanche, Broadway Gaiety Girls, B. R.  
Waterbury Bros. & Tenney, Pol's, New Haven.  
Watson, Jos. K., Rollickers, B. R.  
Webb, Harry L., Beatrice, Neb.  
Webb, Josie, Tiger Lillies, B. R.  
Webb, Mabel, Pat White's Gaiety Girls, B. R.  
Weber, Chas. D., Bowers Burlesquers, B. R.  
Weber, John, Broadway Gaiety Girls, B. R.  
Weich & Maltland, Vanity Fair, B. R.  
Wells, Pauline, Parisian Widows, B. R.  
Wells, Billy K., Harry Bryant's, B. R.  
Wentworth, Vesta & Teddy, Bon Tons, B. R.  
West, John A., 161 W. 66, Chicago.  
West & Benton, Oak Park, Sacramento, indef.  
West & Van Siden, Acme, Sacramento.  
West, Harry, Washington Society Girls, B. R.  
West, Ed., Parisian Belles, B. R.  
Weston, Emma, Empire, B. R.  
Weston, Sadie, Parisian Belles, B. R.  
Whalen & West, Hippodrome, Putney, London, Eng.

Wheeler Children, Grand, Turtle Creek, Pa.  
Wheeler & Rosey, 15 So. Clark, Chicago.  
Whelan & Searies, 305 W. 42, N. Y.  
White, Deunson & White, Olean, N. Y.  
White, Ed. & Rolla, Bijou, Wilmipeg.  
White Hawk, 750 Westchester, N. Y.  
White, Pat, Pat White's Gaiety Girls, B. R.  
White, Tom, Lady Birds, B. R.  
Whitehead, Joe, 468 W. 33, N. Y.  
Whitely, James, Trans-Atlantics, B. R.  
Whitely, W. E., Dec. 16, Orpheum, Reading.  
Whitman, Frank, Bennett's, Quebec.  
Wiggins, Joe, Imperials, B. R.  
Wilbur, Cary, Empire, Wolverhampton, Eng.  
Wilder, Marshall P., 256 W. 97, N. Y.  
Wills & Hassan, Cooke's, Rochester.  
Williams, C. W., Bennett's, London.  
Williams, Thompson & Copeland, Majestic, Dallas.  
Williams & Mayer, 309 W. 55, N. Y.  
Williams, Jnd, Dec. 16, Family, Moline, Ill.  
Williams, Helms & Williams, Majestic, Chicago.  
Williams, Sam, Alhambra, N. Y.  
Williams & Melburn, Music Hall, Allentown, Pa.  
Williams & West, High Jinks, B. R.  
Wilson, Tony, Heloise & Arnora Sisters, 1 Prima rd., Brixton, London, S. E., Eng.  
Wilson, Alf & Mahe, Gayety, Milwaukee.  
Wilson Bros., Keith's, Providence.  
Wilson, Jack, & Co., Temple, Detroit.  
Wilson, Lizzie N., 175 Franklin, Buffalo.  
Wilson, Sam, High Jinks, B. R.  
Wilton, Belle, Vanity Fair, B. R.  
Wolf Bros., Circo Bell, Mexico.  
Wood Bros., 207 E. 14, N. Y.  
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.  
Woods & Woods, Lyric, Danville, Ill.  
Woodford's Animals, Rose Sydel, B. R.  
Werdette, Estelle & Co., 3 E. 42, N. Y.  
World & Kingston, Columbia, Cincinnati.  
Work & Ower, Keith's, Providence.  
Worthley, Minthorne, 126 Lexington, N. Y.

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lan-

When answering advertisements kindly mention VARIETY.

## REPRESENTATIVE ARTISTS

## REPRESENTATIVE ARTISTS

KEITH'S THEATRE, CLEVELAND, WEEK NOV. 25th, '07

**FRANK FOGERTY****"Ain't I Right, Boys?"**  
**"The Dublin Minstrel"**

WHAT THE CLEVELAND PAPERS SAID THE MORNING AFTER

**"PRESS."**

"Two acts on the bill this week would be worth the money, even if there were no others. They are Frank Fogerty, 'the Dublin Minstrel,' and 'Cherrie,' a Geo. V. Hobart sketch played by Clayton White and Marie Stewart. Fogerty is an unknown—to Cleveland, or rather he was till Monday. He has monologue in Irish dialect and a bundle of brand new jokes that are red hot. If you have been steeped in vaudeville, hear Fogerty. He's the most refreshing monologist Keith's has had this season."

**"NEWS."**

"Frank Fogerty caught the crowd and held it with an Irish monologue that was much above the average in wit and brilliant delivery."

**Booked Solid on K.-P. Circuit****"LEADER."**

Keith's Theatre.

"A new man carried off the honors at Keith's yesterday. His name is Frank Fogerty, and he was billed as 'The Dublin Minstrel.' Not only was he a stranger, but none of his stories rushed up and shook us warmly by the hands in the exuberance of their long-time acquaintance. All of his stuff was new. All of it was good. And he knew how to shoot it over the footlights with a gravity that made it sink deeper into the bull's-eye of popular appreciation. Mr. Fogerty will always be welcome."

**"PLAINDEALER."**

"Frank Fogerty, billed as 'The Dublin Minstrel,' is a singer and comedian of unusual importance, in that he has a good voice and that his jokes are new. He is a strong feature of the bill, and was given much applause."

**Hurled into Vaudeville by HARRY LEONHARDT, Esq.**

EIGHTEEN MINUTES OF COMEDY.

**HARRY L. WEBB**

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.

Scoring BIG on the Western Vaudeville Association time and a long route booked.

**DICK McALLISTER**  
ORIGINAL.

PERKINS, Ball Boy, Gus Hill's "Around the Clock" Co.  
MINIATURE FIREMAN in Ritchie Hearn's "London Fire Brigade."

SECOND SEASON, Gus Hill's "Around the Clock" Co.  
America's Original "That Bad Boy" (Late of Fred Karno's), "Night in an English Musical Hall."

Permanent Address, care DISBECKER, 66 IRVING PLACE, NEW YORK CITY.

**COMING EAST**  
THE**CASTELLANES****THE MOST SENSATIONAL CYCLE ACT BEFORE THE PUBLIC**

Positively the only ones doing a HIGH BACK SOMERSAULT IN MID-AIR, and FORWARD SOMERSAULT FROM SURFACE SPRING BOARD. Tony Castellane is the one who first introduced the "Loop-the-Loop" and "Loop-the-Gap" in a theatre in 1903-04. Address care Variety, Chicago Office, Chicago Opera House Block.

**Jay W. Winton****"The Much Traveled Ventriloquist," Introducing "McGinty from Australia." Enormous Success KLAU & ERLANGER CIRCUIT.****Correspondents Wanted Wherever There is a Variety Performance.**

Why not have a cartoon of yourself or act for lobby, or a diagram of your tricks?

**I'LL DRAW THEM FOR YOU****LEO CARRILLO****BE ORIGINAL****If you are, this is the best protection****Address care VARIETY**

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## HAVE YOU HEARD

JOSEPHINE SABEL

SING

## "Miss Killarney?"

If not, go to hear her at Hammerstein's next week.

At each performance she is compelled to repeat the chorus 7 and 8 times. Hear the gallery whistle it.

Yes, it's by

Jerome & Schwartz's

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Young, Harry C., Lady Birds, B. R.  
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Z

Zamloch & Co., 1080 62, Oakland.  
Zanovs Cycling, Temple, Alton, Ill.  
Zaraa, 4, 104 W. 40, N. Y.  
Zasell, Vernon Co., Auditorium, Lynn.  
Zeda, H. L., Grand Family, Fargo, N. D.  
Zenda, Parisian Widows, B. R.  
Zeno, Bob, 343 1/2, Portland, Ore.  
Zeno, Jordan & Zeno, Kelt's, Schenectady.  
Ziska & King, Leontown, Pa.  
Zolna, The Family, Sioux City.  
Zimmerman, Al., Empire, B. R.

## BURLESQUE ROUTES

WEEK DECEMBER 9.

Americans, London, N. Y.  
Avenue Girls, 9-11, Indianapolis; 12-14, Terre Haute.  
Bachelor Club, Empire, Toledo.  
Behman's Show, Gayety, Baltimore.  
Blue Ribbons, Palace, Boston.  
Bon Ton, Gayety, Columbus.  
Boston Belles, Olympic, Brooklyn.  
Bohemians, Eighth Avenue, N. Y.  
Bowery Burlesquers, 9-11, Gilmore, Springfield; 12-14, Empire, Albany.  
Brigadiers, Star, Toronto.  
Broadway Galety Girls, Bon Ton, Jersey City.  
Bryant's, Harry, 9-11, Bijou, Reading; 12-14, Empire, Albany.  
Casino Girls, Chicago.  
Century Girls, Monumental, Baltimore.  
Champagne Girls, 9-11, Jacob's, Paterson; 12-14, Star, Scranton.  
Cherry Blossoms, L. O.; 16, Eighth Ave., N. Y.  
City Sports, 123th St. Music Hall, N. Y.  
Colonial Belles, 9-11, Des Moines; 12-14, St. Joe.  
Cracker Jacks, Gaiety, Brooklyn.  
Dainty Deities, Waldman's, Newark.  
Dreadnoughts, Empire, Boston.  
Empire Show, Colonial, Cleveland.  
Fay Foster, L. O.; 16, Bowery, N. Y.  
Girl from Happyland, Garden, Buffalo.  
Golden Crook, Chicago.  
High Jinks, 9-11, Gayety, Albany; 12-14, Lyceum, Troy.  
High School Girls, Imperial, Providence.  
Ideals, Gotham, N. Y.  
Imperial, 9-11, Terre Haute; 12-14, Indianapolis.  
Irwin's Big Show, 9-11, Gayety, Scranton; 12-14, Bijou, Reading.  
Jersey Lillies, Gayety, Birmingham.  
Jolly Grass Widows, Bowery, N. Y.  
Jolly Girls, Academy, Pittsburg.

Kentucky Belles, Star, Milwaukee.  
Knickerbockers, Gayety, Indianapolis.  
Lady Birds, Philadelphia.  
Lid Lifters, 9-11, Empire, Albany; 12-14, Empire, Holyoke.  
Majestics, Star, Brooklyn.  
Mardi Gras Girls, Corinthian, Rochester.  
Maqueraders, Gayety, St. Louis.  
Merry Maidens, Columbia, Boston.  
Merry Makers, Standard, St. Louis.  
Miss New York, Jr., People's, Cincinnati.  
Morning Glories, Majestic, Kansas City.  
Nightingales, Star, St. Paul.  
Night Owls, Gayety, Washington.  
Orientals, Empire, Chicago.  
Parisian Belles, Buckingham, Louisville.  
Parisian Widows, Lyceum, Boston.  
Pat White's Gayety Girls, Lafayette, Buffalo.  
Reeves Beauty Show, Philadelphia.  
Relly & Woods, 9-11, Star, Scranton; 12-14, Jacob's, Paterson.  
Rents-Santley, Gayety, Pittsburg.  
Rialto Rounders, Met. O. H., Duluth.  
Rice & Barton, Gayety, Toronto.  
Roliclers, Lyceum, Washington.  
Rose Hill Standard, Cincinnati.  
Rose Street, Westminster, Providence.  
Runaway Girls, Empire, Cleveland.  
Sam Dore's, Avenue, Detroit.  
Scribner's Big Show, L. O.; 16, Majestic, Kansas City.  
Star Show Girls, Theatre Royal, Montreal.  
Strollers, Dewey, Minneapolis.  
Thoroughbreds, Chicago.  
Tiger Lillies, Philadelphia.  
Toreadors, 9-11, Lyceum, Troy; 12-14, Gayety, Albany.  
Trans-Atlantics, Philadelphia.  
Trocadero, Gayety, Milwaukee.  
20th Century Maids, L. O.; 16-18, Lyceum, Troy; 19-21, Gayety, Albany.  
Vanity Fair, Murray Hill, N. Y.  
Washington Society Girls, Century, Kansas City.  
Watson's Burlesquers, Dewey, N. Y.  
World Beaters, Gayety, Detroit.  
Yankee Doodle Girls, L. O.; 16, Empire, Chicago.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

### CHICAGO

By FRANK WIESBERG,

VARIETY'S Chicago Office,  
Chicago Opera House Block  
(Phone Main 4480).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—There is hardly a number on the bill that has not appeared before Chicago audiences on more than one occasion. It is not a detriment, however, for the list, while not so attractive as previous weeks, is exciting enough. Houdini is the top liner. His exhibition always attracts attention and interests and his drawing power is unquestioned. The Musical Cutties who appeared in the opening bill at the Auditorium about eight weeks ago, repeated their splendid musical offering. Harry Gilfoil, as "Baron Sands" is artistically clever. The impertinence of Ralph Johnstone amazed. He is a most daring cyclist. Press Eldridge, with the same outlandish style of dress, delivered his nonsense in the same effective manner as in the days of yore. The dancing of the Relf Brothers pleased. Julie Herne, assisted by three other players, presented a dramatic sketch entitled "Between the Acts." There is a thin plot. One more strong situation and less of the quiet conservative would strengthen the playlet. Lockwood and Bryson (women) are singers. The contralto is versatile in character and somewhat of a comedienne, while the other displays adeptness as a whistler, as well as a vocalist. Olympia Desval and Company are accomplished in horse and dog training. The menage and "high school" exhibition enthused and brought admiration. It is an artistic and resplendent display. The act evidently comes from the white tents. Fred Soman knows how to sing comic ditties, and Mme. Zinka Panna plays the violin gracefully, while a musical dog assists with more than ordinary canine intelligence. Quina Trio sang. Winton followed and Manikin, "the Frogman," contorted, as confectionists do. The Kindrome closed.

AUDITORIUM (Klaw & Erlanger, mgrs. Millward Adams, director, Sunday rehearsal 10:30. Colonial Theatre).—There was general shifting of places on Sunday evening. The deviation from the program schedule did not improve the general bill from a point of attractiveness. Had the acts followed their original consecutive course, the result might have been more gratifying to all concerned. The acts are reviewed according to the rearranged program announced by placards. The Gaudemids were first to appear in a series of acrobatics, assisted by two flip-flop dogs. They served as a lively opener. Jay W. Winton followed, from eighth place, the position held by Sydney Grant. Winton offers a ventriloquial act, a departure in that particular line. One of the exceptional features is the life-like animated figure which mechanically, but with an amount of realism and vibration, maneuvers amusingly. Finley and Burke introduced a lot of burlesque ideas in their diverting comedy and singing act. Hans vaar and Lee are new here. The couple introduced some novel juggling along familiar lines. The woman is a fairly good ground tumbler, but her assumed jocularity in the comedy, while breaking the silent monotony at times, is rather misplaced. The act was liked. George Fuller Golden has not been seen here in years. His subjects drifted to matrimony. There are so many bright points that it requires a wide awake audience to grasp and appreciate them. His success was absolute. Mlle. Emmy entertained with her collection of pet canines and the Duffin-Redcoy Troupe performed

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## LETTERS

Acuna, J. M.; Bergulin, Nellie; Bohme, W. A.; Burke, Chas.; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Cehan; Backman, Marie; Barree, Jim; Calhoun, William; Carleton and Terre (Chicago office); Casey, J. F.; Claffin, Josie; Clemenso, Bob (Chicago office); Collins, M. D.; Crane, Lawrence; Charline and Charline; Danby, Walter; Dowling, Joseph; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Elverson, Harry (Chicago office); Fay, Elsie; Ford, John; Ferguson, Marguerite; Fitzgerald, Dick (3); Gamellas, The; Gaudy, Louise; Gilbert, John D.; Gillinwater, Claude; Gallando; Gibbons, Thomas (Chicago office); Herbert, Will; Hill, Hamilton; Hunting, Tony; Howard, Ed. (2); Kelly, John W.; King, Gus; Kent, Dorothy; Lackey, Jas.; Le Monts, The; McCart, William; Marks, Al.; Mears, Grace; Mitchell, Willis (Chicago office); Moore, Frank (1); Moore, Rhodes; Mills, Beecher; Morrison, Altrea; Mead, Will; Murata, Tokio; H.; Morrison, (Chicago office); Palazzi; Quigley; Helen; Rochester, Nina (3); Rose, Mr. (Spencer, Kelly and Rose); Rowley, Sam; Salter, Irving; Selbin and Grovini; Saril, Tony; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago office); Stephens, Hal; Stevens, James F.; Stewart, Harry (Stewart and Desmond); Sully, Lew; Sutton, Harry; Sterling, Evelyn; Tanner and Gilbert; Tobin Sisters, The (2); Toledo, Gus; Tulsa; Vice and Viola; Webb, Harry L. (Chicago office); Webber, Elisabeth; Wilson, (Harry E.); Wroth, Ed.; Williams, Estella (2); Wallace, Franklin; Wilson, Jack (Chicago office); White, Lou.

some hazardous feats in casting and triple somersaulting. The captioned star was Hetty King, the English male impersonator. There is no question as to her exceptionally clever impersonations. She acts her songs rather than sings, and injects the proper quantity of animation in them. The Marno Trio show strength and agility in comedy acrobatics, using a springboard for some striking somersaulting. Sydney Grant had difficulty in transmitting his talk over the footlights and his inaudibility was marked by uneasiness in the balconies and galleries, until he started to sing. This seemed to appease the impatient spectators and he managed to run through. Simon Gardner Co., held over, and closed the show. SID J. EUSON'S (Sid J. Euson, mgr.).—When Manager Euson inaugurated a brief stock season at his theatre last summer, among the series of burlesques presented were: "Fun at Dooley's Drug Store" and "On the Panama." These pieces are employed by Charles H. Waldron's "Trocadero" burlesquers this season. Frank Finney, who wrote and played in them at Euson's during the sultry period, is also the principal comedian of the organization. Both were reviewed at the "Burletta" time. The chorus girls, who mind their own affairs in the action, until summoned to

gyrate in occasional numbers, either frown or bear dejected countenances. The piece would not be so tragic had Frank Finney surrounded himself with better support. It seemed as though everything depended upon him. With one or two exceptions the legitimate parts are inaccurately handled. The performance is a mock reproduction of the one presented by Mr. Euson's own stock company, with Frank Finney. The "burletta" is too valuable to be spoiled by incompetent players. Finney is an energetic, ambitious and irresistibly funny comedian, with original methods. Claude Radcliffe is probably too impetuous as the Spanish revolutionist, but he gave an almost correct portrayal and delivered his lines with a good foreign accent. Al Pinard was gentlemanly enough in "straight," but lacked the proper dash, as did Matt Schaefer, who nearly resembled his predecessor in the same role, as the burly statesman. Ella Claus was becomingly attired in a Spanish costume and emphasized the revengeful quotations with thrilling effect. The Lady Chumley of Jessie Schaefer was rather timid and unconvincing. Harry Buckley impersonated Roosevelt. It was amusing to watch the chorus in military discipline. If the inactive damsels recruited to embellish the background had any eccentric dancing, Miss Claus is developing into a first rate soubrette, possessing looks and vivacity. The act pleased immensely. The Criterion Musical Four (Al Pinard, Matt Schaefer, Ida La Pearl, Jessie Schaefer) are instrumentalists and their selections were enjoyed. Rametta and Lyman brought laughter by their antics, and the Wilsons (colored) showed a neat singing and dancing act. The equipment is consistent and no parsimony shown in the costuming.

GRAND OPERA HOUSE (Harry Davis, propr.).—Bill greatly appreciated. Taciana, billed as a "tonal" wonder, does remarkable things with the voice. The Metzetti Troupe of acrobats do marvelous work. Julius Tannen is another particular star that shines and as an imitator he has few equals. His other work was exceptionally fine. The "Stunning Grenadiers" sing well and are gorgeously costumed. Great Scott, an English importation, does fine balancing on a soft ladder. Collins & Brown, in a sketch called "An Affair of Honor," evoke much applause. Marcell and Wilson have a specialty that pleases. Malone and Thomas, "sister" act, good. Emil Hoch and Company, amusing farce, well played. The Italian Trio sing themselves into popular favor. Armstrong and Clark well liked. Claudius and Scott, clever turn. Kitty Johnson and the Cinematograph complete.

NOTES.—James J. Brady, general press representative Ringling Bros.' shows, is in the city. Nelson and Egbert open in Indiana the 16th. Reeves and Kenn year playing in and around Iowa and Minnesota.—George Moore is building a 10-cent vaudeville and moving picture theatre at Elmhurst, Wash. It will be a frame structure

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"The SWEDE and the HAPPY GIRL"

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**EDWARD GRAY**Camden "Leader."—"Ed. Gray, in his imitation of a messenger actor dying on the stage, was great, almost like the real thing played here three years ago."  
And I don't have automobiles hit me to get my name in the papers.

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KEITH &amp; PROCTOR CIRCUIT.

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Who Said "Hall to the King!"  
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CAME WEST FOR 10 WEEKS. HAVE SIGNED FOR 10 WEEKS MORE. WHY? MORE MONEY. All time open after March 7th.  
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seating 300.—Lew H. Newcomb and Frank Mastyn Kelly, the cartoonist, formed a partnership and will be seen together in an act before the end of this month.—O'Dell and Hart are on their way East from Seattle, where they have played for several months.—Sam Du Vries, who is affiliated with the booking department of the Sullivan-Conside combination, is personally routing acts for a circuit of 27 houses Northwest to Superior, East to West Virginia, and West to Kansas City. These include a number of Sullivan-Conside holdings in the diverging territory. Another theatre for which ground has been broken at Dubuque, Ia., will be added to the list about Feb. 1. The building will cost \$30,000 and capacity of 600. Three shows a day will be given. The manager of the Grand Opera House and owner of the new \$8,000 Nickelodeon which opens Dec. 9 in that city is financing the construction.—The Hibbing (Minn.) Vandeville theatre burned to the ground on Thanksgiving Day.—Colville and McBride are in the Middle West.—Beecher and Maye are coming West to accept engagements on one of the circuits.—The Grand Opera House, Butte, Montana, recently acquired by Sullivan & Conside, will receive its acts through the Chicago office of the concern, superintended by Paul Gondron, who assumed charge of the booking department here, replacing Chris. O. Brown. The family, the first Sullivan-Conside house in the Montana city, is now giving continuous performances and acts are routed from the Seattle office in conjunction with the Clark circuit in Montana.—May Nevada and Algonquin Eden are on the Polok circuit in Pennsylvania and Ohio.—Flood Sisters, Albertas and Altna, Dan J. Harrington, the Georgias and Grant Churchill and Company are in the Western States territory.—Francis and Lewis will end their engagements on the Interstate circuit December 9.—Mr. and Mrs. Carroll have closed an eleven weeks' engagement on the McShorey circuit in Pennsylvania.—Lancaster and Cavanaugh have been heard from.—Kansas and Seymour and May are travelling South.—The Sidonias have been booked by Henderson in Indiana and Illinois.—Lil Kerslake and his trained pigs have been booked on the Sullivan-Conside circuit by Paul Gondron, opening at South Bend, Ind., with other dates in the Middle West until Spring when they rejoin the Ringling show for the second season.—John J. Murdock has returned from his prolonged trip to New York and is again at his desk in the Majestic Theatre building.—Tom Conside, brother of J. W., of the Sullivan-Conside combination, who left the city last week on a pleasure trip en route to California,

Texas and Washington.—Apollo Quartet is in Indiana.—Clandius and Scarlet start on a circuit in Illinois in January.—Schaar Trio are pilgrimage in Iowa, with other States to follow.—Roberts, Hayes and Roberts are in the Middle West where they will remain all season.—Carol Sisters, Three Jacksons, Frank Wilson and Friedlander Brothers are in this vicinity.—Fred Lincoln, general manager of the Sullivan-Conside circuit, is on an inspection tour of the West and superintending the construction and opening of two new houses. The Majestic, Denver, scheduled to open Dec. 15, and the Novelty, Topeka, a week later. The Denver house cost \$75,000 and is modern in every appointment.

CHICAGO OPERA HOUSE (Frank Rivers, manager for Kohl & Castle, Monday rehearsal 9).—"The Futurity Winner," Rice and Cohen, Bessie Valdare Troupe, Howard and Troupe, Arlington Four, Sullivan and Pasqualena, Ida O'Day, Howard and Escher, Washburn and Keeler, Potter and Harris, Marvelous Plankle, Harry Holman.

OLYMPIC (Abe Jacobs, manager for Kohl & Castle, Monday rehearsal 9).—Henry Lee, Al Shean and Company, Howard Brothers, Farrell-Taylor Trio, Perry Corvey, Mlle. Marguerite, Hose and Pony, the Rupperts, Mills and Morris, the Aldeans, Lea and Opp, Sam Collins, Callahan and Smith.

HAYMARKET (Wm. Newkirk, manager for Kohl & Castle, Monday rehearsal 9).—"The Song Birds," Avert and Hart, Mason-Keeler Company, the Bonards, Patching Brothers, Emile Subers, Reed and St. John, Dorothy Adams, Kolbass and Company, Josh Dresno, Imperial Four.

STAR (Tom Cormondy, manager for Kohl & Castle).—"Juggling Normans, Seymour and Hill, Willard-Pond Company, Josie Allen, John A. West, Burke's Musical Dog.

GAITY (South Chicago, F. Fitzpatrick, manager for Kohl & Castle).—Golden and Hughes, Be-Anos, Phil and Nettie Peters, "Auto Girl," Fred Sosman, Bissett and Scott, Estelle Hirsch, Yullil and Boyd and Tois.

FOLLY (John A. Fenner, mgr.).—A veritable example of musical comedy without the incongruities, more or less blended in the succession of "musical comedies" exploited in burlesque this season in "Mr. Wise from Broadway," presented by "The Kentucky Belles." The piece is in two acts and was written by Sheppard Camp and George A. Norton. Mr. Camp is also responsible for the music. The numbers were conceived and staged by Aurelio Coccia. One praiseworthy feature, is the total absence of ungainly characters. There is neither a Hebrew, German nor Irish type in the two acts; the first showing the deck of a steamer with a panoramic view of the shores of Panama, and the second an interior. There is a delicate musical comedy atmosphere throughout the show, with no dull pervading moments. The plot is divided and served in sections, but the melange of humor and music appealed strongly to the Sunday afternoon audience. No one cared anything about the "story." The elements have been interwoven with ingenuity for the obvious purpose of testing the legitimate material in burlesque. It is of a more refined and intelligent for those unaccustomed to this season's output of "advanced burlesque," but if the forthcoming shows are equipped the same, we may yet see an innovation. There are numerous costume changes. The girls, sixteen in number, all sizes and looks, some comely, make five complete changes in tight, for there are that many displays of fleshings besides the ankle length dresses. A clear, treble soprano voice was heard among the choristers. The owner of it should be given more latitude. "Fuzzy Wuzzy," a song with several spicy verses was given by Jim Diamond in place of Sheppard Camp, who was coupled with a cold. The music is catchy and ensembles and staging approaches on the "production" standard. "The Army" contributes a good portion of the amusement with Andy McLeod and Diamond. Sheppard Camp resembles Pete Dailley in the "rival scene." He delivered his lines effectively, and was conspicuous throughout the show. His humor is droll and significant of more refinement than commonly expected in burlesque. Jim Diamond, with a semi-eccentric make-up, threatened imminently to monopolize every comedy situation, and he would not have to exert himself to do so. The grotesque leg mania antics, together with his cheerful manner, without overtaxing them, are worthy of commendation and should place him in the limelight. Billy F. Flemen makes a capital "straight." He knows how to dress and delivers his lines in a smooth, comprehensive manner. J. B. Gibson added color as a Spaniard and played the part well. The olio opens with Max Taylor, a short, plump, good-looking young woman in a pleasing singing number. Gillson and Benny offer a Western comedy entitled

"The Cowboy's Courtship," replete with whoops and wild and woolly hilarities such as make the West famous. There is a tangible story. If Mr. Gibson, who wrote the act and gives an accurate portrayal of the uncouth cow-puncher, prudently modified some of the incidents and dialogue to unfold the logical sentiments more subtly, the vehicle would be worthy of a prominent place in vaudeville. Flemen and Miller are what the fastidious coterie concede "Fashion Plates." Flemen dresses correctly and knows how to wear good clothes without appearing freakish or over-dressed. The couple have a string of nonsense which they serve effectively. It is a question who first introduced some of their topical sayings, which are familiar to the average theatregoer. The talk alone can carry the act, which as a vehicle is meritorious. Melvin Brothers displayed strength and dexterity in hand balancing and acrobatics. Andy McLeod, "the Irish minstrel," in a musical monologue, responded to several encores, so emphatic was his success. The show can without hesitancy compare with some of the best.

NOTES.—Chas. I. Lane, formerly with "Sis in New York" is preparing a single act for vaudeville.—"The Eight Madcaps," a foreign "girl act," are coming over from Germany to join "A Knight for a Day," with John Slavin and May Vokes in the cast, at Wallace's, New York, Dec. 14.—Jack Burnett and Ed. Hutchinson, of Hutehinson-Lusby Co., are the composers of a Philippine serenade, entitled "Luzon Lee," which will be published soon.—C. H. Miles, manager of the only variety house in Hibbing, Minn., and other interests in the iron range, was in the city last week conferring with his booking agent, Sam Du Vries, with a view of establishing a circuit of small theatres in this vicinity. Mr. Miles is reputed to possess considerable wealth, being the principal stockholder in the new Majestic, St. Paul, and heavily interested in mining stocks in the iron region. His theatrical investments are said to be a hobby and diversion rather than a lucrative speculation. P. H.

## SAN FRANCISCO

By W. ALFRED WILSON.

VARIETY'S San Francisco Office, 1115 Van Ness Ave. (Room 112).

ORPHEUM (John Morrissey, res. mgr.).—Week 24: Bert Leslie was the stellar attraction at the Ellis street house, bringing to us a new alignment of distorted verbiage. This apostle of slang continues to reign a warm favorite hereabouts. The Three Sisters Urna offered a well-graded assortment of tricks upon the trapeze in a graceful fashion. The Three Westons, all young women, were rather ordinary, judged by the Orpheum standard. They offered selections on the violin, cello and cornet and also a singing specialty that was the best feature of their act. The Four Graces in stately posing completed the list of new comers. The holdovers were Anna Eva Fay, The Great Quartet and Mary Dupont and Company.

NATIONAL (Sid Granman, mgr.).—Week 25: May Yohé was the big feature and Granman outdid all previous advertising efforts. This headliner proved one of the best drawing cards of the season. Miss Yohé's initial song was a poor choice and plainly showed that her voice has lost considerable of its former volume. The second number was much the better and won a recall. The Seal Allen sketch, "Twin Flats," was the "one best of the week's bill, being well primed with snappy dialogue. This vehicle was in the hands of Ward, Clare and Company, a capable trio who worked it to its best advantage. A song introduced by one of the ladies could be cut with advantage. Ted and Eugene Faust, pantomime musical artists, have an act along original lines and were well thought of. Cumings and Thornton were a clever sketch team but wasted many precious moments with a meaningless semblance of sketch. It was their singing portion that won the hands. Nick Conway, Irish comedian of the old school, fitted well with the balance of the program. Helen Brandon opened the show with a singing specialty and a strong routine of toe dancing. The League Brass Band, a crack local organization of sixty pieces, was the added attraction. Their selections were well chosen, being of the popular brand.

VICTORY (I. Coleman Levey, gen. mgr.).—Week 25: The Alpha Circuit entered into active participation in the Western field of vaudeville with the opening of their class, a structure with a seating capacity of 1,000. The attendance was limited only by the capacity. Camp's "Dooma-

## GUS EDWARDS SAYS:

That the "School Boys and Girls" act is now headed west and is proving the greatest novelty vaudeville sensation that managers have played in years. Herman Timberg, the clever little comedian at the head of this original and unique act, is simply creating a furore everywhere.

Edwards will also spring a good many novel surprises after New Year's and has a bunch of the most clever novelties he has ever conceived. "See-Saw" is certainly another one; they are all grabbing it, both professionals, trade and the public.

"That's What the Rose Said to Me," Leo Edwards' great semi-high-class ballad, is now recognized as the most successful ballad of the year.

Yours musically,  
GUS EDWARDS.

P. S.—Perhaps the Blondes with clever Johnnie Stanley aren't doing things through New England!

MORE P. S.—Guess you'll all be at the T. M. A. Benefit Sunday night, Dec. 8. I'm going to give you "See-Saw." Come and see how they "get it."

day," a scenic spectacular, was the feature of the opening bill. Owing to the late arrival of its effects the act did not appear to its full advantage, but nevertheless carried off first honors. Dell Francis Domencio, a former tenor of the Lombardi Opera Co., was another number that, striking the audience to an enthusiastic pitch, registered some phenomenal notes in the high register. His costume, however, verged on the absurd. Chas. Sankey offered a clever series of equilibristic feats upon the slack wire. The Burtons, trick cyclists, made a poor impression, the routine being very ordinary and they closed to silence. The Spragneles, musical act, lent diversity to the program. Jolly Zeb, who shared with the "Doomsday" in the billing, made his appearance rather late in the evening and was well received. Fasset and Elliott were programmed for the initial evening, but owing to late arrival were not in evidence. They arrived in due time for Tuesday's show and did much to strengthen the bill. An unprogrammed black-face monologist, of whom the least said the better, was sandwiched in. The policy of the house will be "three-a-day" at prices ranging from 10 to 30 cents.

WIGWAM (Sam Harris, mgr.).—Week 25: Dan Harrington, ventriloquist, made his first appearance in this city. His collection of figures was of a familiar order, all the stock innuendoes being represented. A good line of conversational material put the act in good standing. Zinn's Troupe of Dancing Girls was the big number of the week. The girls show training and adaptability with a youthful miss standing out as the star. A flood of colored "spots" was worked to excess. The American Newsboys' Quartet filled a return date, receiving a hearty welcome. Coccia and Amato, in a well arranged intermingling of singing and novelty dancing, had a choice position on the program and received their full share of approval. Avill and Grim, in a comedy acrobatic turn, were in number one position.

EMPIRE (Hal Curtis, res. mgr.).—Week 25: The Franks Musical Comedy Co. continue in stock. This week's offering is a farcical skit entitled "Those Servants." Jules Mendel, a local comedian, assumed the principal comedy role. The olio presented Shedman and his troupe of trained dogs; the Four Andersons, who included a trio of clever child performers, and Zanfrella's statuary.

NOTES.—Several Nickelodeons have been opened in the rebuilt portion of town, and from all reports are doing well.—It is rumored that Jimmy Lee, at present at the People's Theatre, Los Angeles, will act as producer at the Empire in this city shortly.—Among the floral pieces in the lobby of the Victory was one from Manager Sid Granman, of the National. Considering that the Victory is a competitive factor, this courtesy was the cause of much comment.

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Sole direction JACK LEVY

**Curtis, Palmer AND co.**

In "MAMA'S DARLING BOY," By AARON HOFFMAN

Booked solid by our Mascot, Harry Leonhardt.  
Verdict of press and public, bigger hit than the School Act.  
THIS WEEK, ORPHEUM, ALLENTOWN, PA.**JAMES AND LUCIA COOPER**

"CHATTERING CHUMS."

WEEK DEC. 9, MAJESTIC, KANSAS CITY.

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## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont Street.  
ORPHEUM (S. A. Mowry, mgr.).—Hal Davis' auto-racing sketch "A Race for a Wife" is deservedly headlined here this week, and its finish is a whirlwind—the most exciting ever seen on this stage. The town is still talking about it. Elsie Ridgley and Messrs. Powell and Davis are excellent actors. The Ellinore Sisters have their great talker called "The Actress and the Maid," which takes well. Joe Maxwell and Company in "A Night in a Police Station" have a pretty good farce, not as "roaring" as the program indicates. Their singing is good. The Schenck Brothers, back after three years abroad, are remarkable, and have new and balancing. Nevada made good from the start. Her voice is sweet and she is daintiness personified. If you like "Dutch," Raymond and Caverly spill it out in good shape and get laughs. Byers and Hermann have a wild sketch that is full of the unexpected and gets several curtain calls. "The Dixie Serenaders," colored singers, have a very good act with plenty of dancing. Goldsmith and Hoppe have a comedy musical act that deserves praise not only for its interest but for the fact that it is clean and wholesome. The Orpheum came out this week with a passionate-covered program quite unique. Monday evening's performance was a benefit one for the Knights of Columbus. Business big.

TREMONT (J. B. Schoeffel, mgr.).—Trislie Friganza headlined this week and there are two other acts which have been seen here very recently, so there is little novelty to the bill. Miss Friganza was well liked, especially in her "Quiet Lady" song. Cinquevall returned with one or two new tricks at the finish and went strong, while Maud Hall-Macy revived her "Bowery Girl" act to good applause. The Georgettys were the really big new act on the bill, the work of the boy being marvelous. He ought to be featured. He does all the work, the others being merely feeders. Jack Norworth is the same "wise old owl," with good "local," but it might be in better taste if he cut out his "Jolly" on K. & E. Captain Winston's sea lions are a good act, especially where the seal rides the horse and twirls a fire-brand. Radie Furman came on to a very cold house, but warmed them up a little. Her act is characterized more by its noise than its art, and if she enunciated a little better it would be improved. Alice and Henry Taylor, in sharp-shooting and equilibristic stunts, open the bill. The woman's sharpshooting is excellent, and the man has some new tricks in balancing. Business fair.

KEITH'S (H. D. Dupe, mgr.).—Marie Lloyd can have anything she wants at Keith's, for she made one of the biggest personal hits ever scored there. With an emaciated repertory—toned down to the Keith standard—she has been standing 'em up this week. Her costumes are the most beautiful ever worn here by an actress, and she has been allowed to keep just enough spice in her business to tickle the male sex. She remains over another week. James J. Morton is second in favor, with some new stuff that brings loud screams. The Macarte Sisters in a unique and unusually interesting act, make friends immediately. They play guitars, dance unusually gracefully and then on the trapeze and slack wire do an act that brings great applause. Agnes Scott and Horace Wright have a distinct novelty in a sketch that combines fairly good singing by

the man and a mighty good bit of acting by the woman. It is called "The Wall Between" and deserves success. It interests everybody. Ed. F. Reynard revives his ventriloquist village with good effect, and Work and Ower return with their clever acrobatic act in "One." Chris Bruno and Mabel Kinsell have a pretty good sketch, but Miss Russell ought to refrain from pronouncing influence as "Indoo-euce," and a lot of other words in similar style. It hurts the act. Dixon Brothers, musical clowns, do unusually well and ought to have had better position on the bill. "Our Boys in Blue" have a military drill and sham battle act that is a winner, and the finale is startlingly realistic. The Meredith Sisters return, and show good judgment to revive their "I'm Sorry" song. Their opening number is new, in new gowns, and the whole act goes strong. Kennard Brothers, comedy gymnasts; Bailey and Fletcher, ragtimers; Sam Brooks and Rose Jeanette in "On the Main Street," and Lowell B. Drew (New Acts) complete the bill. Business excellent.

HOWARD (Jay Hunt, mgr.).—"High School Girls" with Matt Kennedy as high card. Malda Dupree and Jeanette Young head the line of girls. The show is bright, snappy and pretty clean. In the olio are Sutton and Sutton in "The Rubie and the Living Pumpkin," Robert Athon, Malda Dupree and Jeanette Young in "A Night Out," "The Big Four Quartet," and the Three Wlora Sisters. The Howard's own olio includes Deltorelli and Glessandre, musical clowns; Collins and Hawley, singing and dancing act; The Hurlers, acrobats; Alexander and Finn, in "The Rivals"; Louis Guertin, jumper; Kelly and Bertha, comedians; Henry T. Waite, trick violinist, and John J. Sheehan, monologist. Business good.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—There has been considerable money wasted on this week's show. It looks costly on paper, but does not prove its worth on the stage. Ethel Levy is one of the "big name" acts on the bill. When Miss Levy returned to vaudeville she proved one of the best of the single singing acts seen, but she has retrograded and this week fell far short of living up to her reputation. Her songs are not attractive, although skillfully handled. The piano-louge number is not what is expected of her by those who remember her bright and catchy songs and her sprightly and graceful dancing. William Courtleigh and Company again presented "Peaches," the Hobart comedy playlet which deserves to be ranked among the best ever shown in vaudeville. Another "racy" sketch was Edward Clark and his "Six Winning Widows." Clark has made several changes for the better. The girls make a nice appearance and are helped considerably by unusually attractive costuming. Clark gained recognition for his "poker" story and the "kissing number" proved a hit. The Kemps showed a new series of pictures in their "Tales of the Wild," very entertaining. Luigi Rossi and the horse "Emir" proved a good card. Willie Hale was among the early offerings. This is a good act poorly handled. Hale does clever stunts on the rolling sphere and there is a boy who adds a bit of music, finishing alone in "One." Considerable time is allowed the youngsters, which if deserved, should be made part of the act in the billing as well as in showing. A first-rate act could be made of it. It needs cutting and pruning. Harrigan, the juggler, was seen for the first time in a long while at this house. His juggling is the same as ever, and once he was funny. Friend and Downing made a good impression with familiar material, as did Inessa and Ryan. De Chant, equilibrist; Slater and Williams, colored act; Max Duffek, contortionist, replaced La Maze Brothers, who failed to appear; and Gennaro's Band and Urbani, two of the big hits of last week's bill, were held over and repeated their success, made up the remainder of the bill. Business remarkably good following Thanksgiving week.

PHILADELPHIA AFTER KEITH.  
FORREST (Dan Fishell, mgr.).—Suzanne Adams, who won laurels some four years ago when a member of the Metropolitan Opera Company, chief attraction this week. Madame Adams offered meagre opportunity for judgment in the present brilliancy of her voice, for she sang only simple selections which rarely fail to meet with warm approval. "Annie Laurie," "Home Sweet Home" and "Coming Thro' the Rye" were three of those and with them she

pleased undoubtedly. The Walthour Troupe, cyclists (New Acts), was the only other unfamiliar to the regular patron. Karno's "Night in an English Music Hall" proved one of the best liked, being presented with the usual cleverness of the troupe of English pantomimists headed by Billie Reeves. The Three Yocarya repeated their comedy acrobatics, and Collins and Hart held down their usual spot, closing the bill in good shape. Eva Mudge pleased with her character change specialty. Johnny Johns went through nicely with his singing. The Quigley Brothers who were here about four weeks ago, were back again. The dancing finish is still the best part of the act.

BIJOU (Lewis H. Baker, mgr.).—The value of suggestiveness in burlesque and a comedian's reputation for using it probably played no unimportant part in drawing crowded houses at this house this week, where Watson's Burlesquers, with W. B. Watson at the head is the attraction. Watson no doubt got the big share of the money among the four burlesque houses this week and that is quite an item with "The Behman Show" in town. For his vehicle this season Watson is using a revised version of "Krousemeyer's Alley," which he used about ten years ago. There remains much of the rough-house comedy indulged in by Watson and Williams years ago. The characters remain about the same except that Mrs. Krousemeyer does not appear until the last scene. Watson has practically done away with principal women, though "Kitty," which role was first played by Jeanette Dupree and later by Agnes Behler, is still in evidence, and a couple of the chorus women are given a chance to "act out" as foils for the comedians. Watson is working harder than for several seasons and the show is reaping the benefit, for Watson is a comedian who gets laughs, though it is mainly through the channel of suggestiveness. But while some pretty strong dialogue is used there is no "dirty business" in the show, and the lines as handled by Watson get by in better shape than much of the same class of material handed over the footlights by less clever comedians. Comedy situations and musical numbers are nicely blended and the show moves at a good pace throughout. There are several other men in the company but they have little to do, except Frank Bamard who acts as chief foil for Watson. It is the first time I remember Bamard attempting an Irish role, but he does well with it, though he does not keep up to the pace set by Watson. There is a good bit of time wasted between the two in throwing "brickbats" and "dead cats" across the "alley." William L. Swan is the only other male who has any chance to show prominently and then it is only in a minor role, the others being confined to a sort of "a" to the burlesque finish where they appear as cow-punchers at a christening, though there seems no good reason why they should be there. The Millership Sisters are much in evidence. Florrie handles the part of "Kitty" cleverly and the two add lots of life and ginger to the big chorus. And when the word "big" is used, it goes double, and takes in the line from end to end. Watson must have a corner when it comes to big women. It was a strong point with him and he is keeping up old memories, for there are sixteen in the company. Half take up enough room to count for twice their number. But it is a first class chorus, all good workers and averaging well up as to looks and figure. One chief point in their favor is their appearance. This show has been out since August and the costumes look almost as if they had just come from the makers, something too rarely seen in burlesque show. There are lights, plenty of them, and plenty to fill them, and after two or three tasty costumes in the dress line are shown, there are more lights. All the numbers are well put on and the singing is above the average. A Frenchy costume of black and pink used in the double sextet number attracts special attention. Watson is doing the old "Salvation Army" number with the chorus women telling their experiences, and the limit is almost reached here, but at that it is not so bad as seen in another show earlier this season. The numbers introduced in a singing ensemble preceding "Christening" scored a hit, being well presented by Mazie Cook, Alice Gilbert and the Millership Sisters, though the program is not followed: Frank Eagan sings a ballad here which won him a deserved encore. Bonnie Whitman and Bertha Fields are the pair who get to be nearly-principals, and Minnie Remington has her name in the cast and draws distinction through her song wiz. Watson is not singing with the real beer freely distributed at the christening, but it will go hard with the piano player if the property man ever rings in "tea." There are only three specialties. The Millership Sisters dance cleverly and win the honors. Swan and

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MAURICE DOWNEY as "McGuire" in "The Doings of Dr. Louder."

## CONN, DOWNEY and WILLARD

Bamard repeat their familiar comedy acrobatics and the Bijou Trio sing well, but inflict some old jokes. Watson reports big business along the line, and for the pure dyed-in-the-wool burlesque patron, it is a tip-top show.

NOTES.—"Army and Navy" Night at Keith's last Friday marked one of the biggest features ever offered at this house, and capacity business was enjoyed throughout the day.—Charles Fleischman, stage manager at Keith's, has been at home ill for almost two weeks, and Manager Harry T. Jordan has been doubling his duties with excellent results.—Chester D'Amore, the thaumatologist, scored the biggest hit of any act that has yet played the new Nash-Hodgson house in Camden, N. J., and record-breaking business has been the result.—Harry Argyle, manager of "Watson's Burlesquers," is walking on crutches as the result of a street-car accident last week in Baltimore.—Frank Bamard's family is in mourning for a pet poodle which invaded Chinatown, and tried to block a wagon.

ARKANSAS CITY, KAN.

FIFTH AVENUE (Merritt Jefferies, mgr.).—Week 23: Crawford Brothers, musical, good, most of jokes old; Yale's "Devils Auction," singing received good applause, dancing fair, talk all very good; Tim Murphy (two men and a girl); exceptionally fine bill.

H. S. COLLINSON.

ATLANTA, GA.

ORPHEUM (Don Kahn, mgr.).—Bean and Hamilton, barrel jumpers, success; Hanford and Mantell, singers and parodists, fair; Grace Leonard, songs, scored; Van Bros., comedy musicians, were enthusiastically received; Clark and Bradley, sister act, went big; Chas. Kenna, the

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Notice is hereby given by the undersigned, as counsel for MR. GUS EDWARDS, that all of the persons now appearing in his vaudeville, theatrical and business enterprises, including HERMAN TIMBERG, are under contract to him, and that we have been retained to begin such actions and proceedings as the law affords against any persons attempting to enter into contracts, or otherwise engaging or employing any person or persons for and during the period of their engagement to MR. GUS EDWARDS.

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the house. The others are Mildred Flora, The International Musical Trio, Lawrence Edwards in a sketch, "Casey's Finish"; Peyser and McDonald, comedians, and Charles Robinson in his monologue, "The Tramp and the Hebrew." JOHNNY MEYERS.

### BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.)—Week 24: The Auers, acrobats and rag picture artists, fine; C. J. Colter, ill. songs, good; Fred Leslie and his "Barn Yard Circus," good. Large attendance.—NEW MAJESTIC (Rupert Cox, mgr.)—Lawrence Mack, dancing and songs, good; Nan Halperin, "The Child Soubrette," good; Hilliard and Holt, blackface, headliners, very good. Business excellent. G. B. W.

### BINGHAMTON, N. Y.

ARMORY (E. Hart, mgr.)—The Smith-Bowman Trio, good; The Akounine Trio, musical artists, excellent; Schrode and Mulvey, comedy artists, "Billie the Actress," pleased; The Abbotts, "The Little Leading Lady," made good; The Bobkas, Arab, whirlwind, acrobats, very good; Rae and Dandetto, comedy ladder act, good. JAP. JOGGERST.

### BUFFALO, N. Y.

Since the merger things vaudeville have quieted down. Advanced Vaudeville are putting up some strong bills and their business is good. The attractions at Shea's are up to the standard. Some excellent attractions are offered and the houses are crowded.—TECK (John R. Oshel, mgr.)—Louis Mann and Company in "All on Account of Eliza" had good support and was big hit; Desroches and Blanca, very clever; Newhold and Carroll, interesting; Willy Zimmerman, an extra feature, in his impersonations, good; Zebodie, equilibrist, beat this season; Cartmell and Harris, singing skit; Kelly and Ashby, "Fun in a Billiard Room," added to the fun.—SHEA'S (M. Shea, mgr., Monday rehearsal 10)—John E. Hasbards told new stories and told them well; The Holloways, wire artists, daring; W. C. Fields, juggler, funny as ever; Elizabeth Murray, well received; Little Hip, good act; Clifford and Burke, good comedy; La Vine and Cimarón Trio, good; Mayme Gerhue and Company, an extra feature, in "June," did nicely.—GARDEN (Columbia Amusement Company, directors; Charles E. White, local mgr.)—The attendance of women is increasing each week. Rice & Barton's Company made merry.—LAFAYETTE (Empire Circuit Company, directors; Charles M. Baggs, local mgr.)—Sam Devere's Own Company filled the house with a pleasing bill. DICKSON.

### CINCINNATI, OHIO.

BY HARRY HESS.

VARIETY'S Central Office,  
107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr., Sunday rehearsal 10)—The show this week contains a number of turns, which are favorites and duplicate their former success. Violette Dale did not appear and Blanche McHaffey, a local singer, gave several songs at the evening performance. She continued the remainder of the week. The bill opened with Hyman Meyer, who does an acrobatic piano stunt, hit; Jas. F. MacDonald, monologist, fair; Tate's "Fishing," a big laugh; Kelly and Violette got their usual applause; Clayton White and Marie Stuart have a new sketch, called "Cherie," by Geo. V. Hobart; Edwin Stevens, assisted by Tina Marshall, in studies of Dickens characters, hit; Leon Morris, dog and pony show, hit.

STANDARD (Frank J. Clements, house act)—Tiger Lilies, in a two-act musical satire entitled "The Grafters," pleased and displeased the audience at the standard.

PEOPLES (J. E. Fennessy, mgr.)—Roger Imhoff, the Irish comedian, the Empire Burlesquers scored a decided hit in the two shifts.

### CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr.)—Ziska and King, burlesque magic, good; Ethel McDonough, musical act, fair; Gallagher and Barrett, travesty, "The Battle of Too Soon," pleased; Bowers, Walters and Croker, comedy acrobats, very clever; Fred Watson and the Morrissey Sisters, singing and dancing, pleased; Emmet Devoy and Company "In Dreamland," well played and won favor; Walter C. Kelley, monologist, headlines the bill and made a hit; Salerno tried to be an exceedingly clever juggler.—LYRIC (H. H.

Burnett, mgr.)—The Four Roberts headline the bill in "The Doll Maker's Dilemma"; Greve and Green, good comedy musical act; O. D. Paddock, singing and dancing, pleased; Mlle. Latina, songs, won favor; Domelly and Rotall, comic opera singing, hit; the Pacheco Family, acrobats, very clever.—STAB (Drew & Campbell, mgrs.)—Edmond Hayes in his old-time sketch made into a two-act piece, "A Wise Guy," pleased, and the olio was about up to the standard.—EMPIRE (Geo. Chenet, mgr.)—"The Girls from Happyland" did fairly well without the aid of its mainstay, Nat Fields. In the olio, Harry Harvey, Hebrew comedian, hit; Dore and Williams, singing and whistling act, good; Avery and Pearl, fair; Manolita, Spanish dancing; Sam Hayes was well liked in ill. songs.

WALTER D. HOLCOMB.

### DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.)—Ferry, "Human Frog," good; Vida and Hawley, character studies, fair; Ed Moon, musical, clever; "The Dixie Lady Orchestra," good. F. B. W.

### DENVER, COL.

ORPHEUM (Martin Beck, gen. mgr.)—Minnie Seligman and Wm. Branwell in "Dakota Widow" made sketch pleasing and nicely presented. The comedy hit scored by Lucy and Lucier in "A Fool's Errand." Clever exhibition given by Bartholdi's Cockatoos. Harry DeCoe, equilibrist, opened, excellent novelty. "Chinese" Johnny Williams and Company in burlesque magic, entertaining. The Teddy Trio, acrobats, novel act and well liked. Charlene and Charlene, novelty act, well liked. Capacity business nights; fair at matinees.—CRYSTAL (R. S. Gardner, mgr.)—Una Clayton and Company, excellent sketch on an old subject, but cleverly handled, headed a good bill. Hayes and Alpoint, in familiar act, the laughing hit. Alpoint exceptionally clever and played an excellent dancer. The Belle Trio, singers, big hit. Molly Thompson, musical, opened and well liked. Business excellent.—NOVELTY (Bert Pittman, mgr.)—Donavan and Arnold the hit of a strong bill. Zamblock, magician, very good. May Hamilton, "The Paper Queen," good. Sleepy Tom, very good. Musical Bonito, good. Business good.—NOTES—The Orpheum, Ft. Collins, opened Nov. 22, with vaudeville, securing attractions from Sullivan & Considine. Prices range to 50 cents. The W. S. V. A. also has a house there, which charges 10 and 20 cents, and divides the week with Boulder. The Crystal, Trinidad, Col., has been entirely remodeled. The scenery was painted by W. F. Berry, scenic artist of the Crystal, Denver. The Empire Road Show, under the direction of the W. S. V. A., opens at the Crystal Dec. 2. There are five moving picture houses here, all doing good business. H. X. B.

### DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.)—Week Nov. 25: The bill is headed this week by Jewell's Manikins, a really remarkable exhibition of mechanical ingenuity; Lillian Berry Reed and Company, comedy and singing, above the ordinary; Hugh McCormick, ventriloquist, well received; Hubert De Veau, lightning art, entertained; Straug and Company, magicians, several good illusions; Mae Melville, songs, well dressed and pleasing; Le Peyre and St. John, well received.—MAJESTIC—Week Nov. 24: Lewis McCord Company, presenting "Her Last Rehearsal," held the audience from the start to finish; Hazardous, daredevil cyclist, a thrilling act of the most pronounced sort; Diamond's Minstrels, in a musical sketch, pleased; Ferry Corvey, the clown, diverting; Emma Francis and Arabs strengthened the bill; Canfield and Carleton, amusing sketch; La Toska, "the talkative man," entertaining.—GRAND (Wm. Foster, mgr.)—John Grieve's Merry-makers offer a mélange of songs and comedy in "The Sultan's Wives," pleasing; Sam J. Aldains and Harry Kelly proved themselves comedians of ability. JAMES.

### DETROIT, MICH.

TEMPLE (J. H. McCre, mgr., Monday rehearsal 10)—Master Grier and Company, "Auntie's Visit," were the headliners and proved a good drawing card. The skit has been improved since last seen here. Joe Welch, Hebrew character comedian, last seen here in Detroit as the star of "The Peddler," was a hit with his monologue; Jesse L. Lasky's "Military Octette," one of the strongest musical acts seen here; Alfred Kelsey and Florence Gulse, "The Tale of a Turkey" (first time here), is the only

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comedy sketch on the bill, and was well received; Artie Hall, the Georgia coon shouter, was given a rousing reception; Reddy and Courrier, singers, pleased; Marco Twina, knockabout act, were the laughing hit, and Wells and Hassan, equilibrists, very good.—CRYSTAL (Wm. Rosenthal, prop.)—The bill this week is up to the standard of this house. It includes Cox and Wooding in a Zulu act; Dueweke and Ringer, Dutch comedians; Lily Weiss Knox, soprano; Houghton, the hand balancer, and ill. songs Owens' orchestra has been engaged for the balance of the season.—THE AVENUE (Drew & Campbell mgrs.)—Drew & Campbell's own show, the "Avenue Girls," are this week's attraction, presenting a roaring farce, "Tom, Dick and Harry." Hanson, Conroy and Emerson play the leading comedy parts. Irma Lorraine in some poses in gold is the special attraction. Business continues very good at this house.—THE GAYETY (H. H. Hedger, mgr.)—Hastings and Arnold's "Bachelor Club Burlesquers" opened to big business Sunday. The show is better than the usual run, and includes Mlle. Alda and her models in living bronze statuary; the Six Lancashire Lassies, Gotham Comedy Four, Harry Hastings and Viola Sheldon.—THEATRE ROYALE (Caille & Kemsky, mgrs.)—This week's pictures to be given are "The Clockmaker's Secret" and "Hop of My Thumb," with descriptive lectures and illustrated songs.—NOTES—Sidney Wire, formerly lecturer at the Theatre Royale, is no more connected with that house.—J. F. Reddy, of Reddy and Currier, at the Temple Theatre this week, was formerly a resident of Detroit and tenor soloist of the Westminster Presbyterian Church. LEO LESTER.

### DUBUQUE, IOWA.

BLOU (Jake Rosenthal, mgr., Rehearsals 12 Mondays)—Roberts, Hayes and Roberts, dancing trio, sketch, very good; Howard and Germaine, re-bounding trapeze artists, big hit; Chas. Lede-gar, the flying Dutchman on tight rope, very good; Camille Person, character vocalist, pleases everybody; Lucille Davis, contortionist, fair; Al Tierney, ill. songs.

UNIQUE (Russell Deagon, mgr.)—Moving pictures, fair business.

LYRIC, nearing completion.

VERA M. HAAS.

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EDWARD GRAY was driving the auto which missed my eye and struck my foot last Sunday. Give the act I have won to someone who needs it or keep it yourself.—AL. W. MADDOX.

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## CUMBERLAND, MD.

WEILAND (John Kirk, mgr.).—Campbell and Clark, comedy sketch, very good; "Wolford," Roman axeman, found favor; Dave Wilson, comedian, well received; Brady, singer, applause; Ethel Hammond, singing and talking, very clever; Moore and Downing, singers and dancers, good; A. J. Cope, ill. songs. Business good.—SAVOY (Edward Collins, mgr.).—One hour of motion pictures has caught the patrons of this house, which makes business good.—NOTES.—John Kirk, a Cumberland boy and an old vaudeville artist, has bought the Weiland Theatre, which he re-opened Nov. 28 to big business.—Edward Collins, of Washington, has assumed the management of the Savoy, replacing Chas. Ray. W. D. ROHREB.

## EAU CLAIRE, WIS.

UNIQUE (Wm. Armond, mgr.).—Stadium Trio, great; Ben W. Dawsou, monologist, fair; How and Edwards, lit. BONELL.

## ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—P. Rismor, lit; Emory White, Nicholas Zan and Elaine Von Thiele, splendid feature; The Hallbacks, clever songs and dances; Webb and Connolly, pleasing; Al. Leonhardt, ordinary.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1:30).—Lizzie B. Raymond, Beecher and Maye, Fay Ellis, Eveline Stewart and Lillian De Vore; good bill. J. M. BEERS.

## EL PASO, TEX.

ORPHEUM (Wm. Winch, mgr.).—Week Nov. 20: James and Sadie Leonard, "When Caesar Sees Her," travesty, best of its kind seen here; Allen Wrightman, clay modeler, interesting; Mexias and Dog, very good; George Austin Moore, singer, average; Oterita, Spanish dander, did not seem to take as might be supposed on this Spanish speaking border; Tivoli Quartet, good.—ORPHEUM (Wm. Winch, mgr.).—Week 27-3: Gartelle Brothers, "Skateorlism," good; Les Aulin Leonel did not seem to take very well; Rose Coglian, easily the hit of the bill; Laddell and Crouch, "Steps and Stunts," well received; Gardner and Revere, Scott and Wilson, acrobatic fun makers.—MAJESTIC (Frank Rich, mgr.).—Polk and Martella, "The Ponies"; Cutler and Elsworth, with moving pictures, and Diorama.—ORPHEUM (Martin Beck, gen. mgr.).—Four Dainty Dancers, Mullien and Corelli, Masias O'Conner, Juggling McBans, Mueller and Mueller, and DeCoe. F. W. CAMPBELL.

## FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—Three Juggling Bannans, expert club manipulators, good; The Clarence Sisters, "The Australian Nuggets," excellent; Estelle

Wordette and Company, "A Honeymoon in the Catskills," pleased; Ryan and White, the American dancers, very good; Stelling and Revelle, European horizontal bar comiques, laughing hit; Will Lester and Lou Miller, "The Little Emigrant," very good; Fourteen Black Hussars, "The Bass Drum Trust," very good.—PLEASANT STREET (Jas. Mason, mgr.).—Trans-Atlantic Trio, fair; Rose Freeman, ill. songs, good; Hattie Dixey, songs, fair; Mason and Doran, held over, good.—PURITAN (Hooper & Hill, mgrs.).—Ill. songs by W. Plout and moving pictures.—SCENIC (L. M. Boas, mgr.).—Ill. songs by Sadie Graham and moving pictures.—PREMIER (E. L. Perry, mgr.).—Ill. songs by Louisa Marvis and G. B. Dailey and moving pictures. E. F. RAFFERTY.

## FORT SMITH, ARK.

LYRIC (Winfrey B. Russell, mgr. Monday rehearsal 2:30).—Bennett Sisters, very pleasing; Barrington, man of many voices, good; Mile. Brachard, globe rolling, nice act; Lidell and Butterworth, big hit; Grace Godd, ill. songs, a favorite.—BIJOU.—Pictures to fair business.—EDISONIA.—Pictures to good business.—OLYMPIA.—Pictures to indifferent returns.—NOTES.—The Edisonia and Olympic have advanced the price of moving pictures to ten cents.—Thompson and Hunt, formerly of the Olympic of this place, will open vaudeville in Pine Bluff, Ark., Dec. 16. RED.

## GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Count DeButz and Brother comedy cyclists, clever; Charley Brown, singing and dancing, good; Geo. Mundweilder, ill. songs, pleased; Jolly and Wild, in "The Music Teacher," big hit; The Two DeComas, acrobats, good. F. E. R.

## HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—"A Night in a Boathouse" is one of the best we have seen here; Donald and Carson, entertaining with Scotch songs; Callahan and St. George, "Old Neighborhood," as taking as of old; Coin's Dogs, "It Happened in Dogland," wonderful exhibition of animal intelligence; The Astrellas, assisted by Albert Warner, good dancing; Leon Rogee, imitations and whistling, good; Marzella and Millay, good comedy acrobats.—SCENIC (H. C. Young, mgr.).—The headliner of the week is Prof. Neuman, mind reader; Dynes and Dynes are excellent jugglers and club swingers; Frances Gerald, singing comedienne; ill. songs and moving pictures.—NICKEL.—Week 2: Moving pictures and ill. songs to large audiences.

WILLIAM H. RHODES.

## INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, res. mgr.).—The headliner, Ned Wayburn's Side Show, is somewhat disappointing; it contains some good ideas and is enjoyable in spots, but is not well put together, and hardly what one would expect of Mr. Wayburn; Hope Booth, excellent in "The Little Blonde Lady"; Shekila, the Indian conjuror, proves interesting; World and Kingston are well liked in their familiar skit; Gaston and Green give a neat singing act that won favor; Snyder and Buckley, old-time favorites, have gone astray in their efforts to dig up a new act, and fall short of their previous offering; Loney Haskell's monologue received coldly, and the sketch given by Violet Black and Company is a mis-

able affair.—EMPIRE (R. K. Burton, mgr.).—"The Thoroughbreds" opened to good business. The vaudeville olio is the best feature of the show, though the closing burlesque is not without merit. Harry LeClair, the leading comedian, and Josie Flynn, who heads the feminine contingent, score the hits of the performance.—GAYETY (Edward Shays, mgr.).—"The Casino Girls" furnish an ordinary show that is helped out by wrestling bouts given at each performance. Indianapolis is crowded with wrestlers since the prize fighting game was stopped here, and all of them seem anxious to show what they can do. L. W.

## JOHNSTON, PA.

MAJESTIC (L. R. Cool, mgr.).—McMahon's "Minstrel Mads," good; Camille Trio, horsey but good; Duryea and Deland in "The Imposter," clever; Redford and Winchester, comedy jugglers, good; Dorsch and Russell, musical, pleasing act; Lee Tong Foo, Chinese baritone, somewhat different and entertaining; Madge Fox, character songs, good. Business steadily increasing, the matinees being much better attended.—PARK (H. W. Scherer, mgr.).—Aubrey and Lewers, character songs, decidedly clever; The Musical Simpsons, very good; Juliet Wood, burlesque imitations, good; The Chameroys, eccentric acrobats, good, don't need the stereotyped "comedy." Attendance continues good.—AUDITORIUM SKATING RINK (Phil. Caulfield, mgr.).—Reckless Recklaw in bicycle stunts is very good; Fanny Leight, skater, cancelled on account of illness.—CAMBRIA (H. W. Scherer, mgr.).—Hadley's Pictures, fair selection. JESTICAN.

## JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Week Nov. 25: Marno Trio, very good; Fony Brown Brothers and Doc Kenley, hit; Nancy Rice, pleased; Wilson, good; O. M. Mitchell, good; Dancing De Lacey, fair. A. J. STEVENS.

## KALAMAZOO, MICH.

MAJESTIC (F. Bryce, mgr.).—Week Nov. 25: Rome, Mayo and Juliet, burlesque minstrels, best ever; Laura Hanc and her Dresden dolls, good; Cora Beach Turner Novelty Co., clever; Harry Davis and Company, sharpshooters, the best act here. DIZ.

## LITTLE ROCK, ARK.

MAJESTIC (Interstate Amusement Company; E. F. Carruthers, gen. mgr. Monday rehearsal 10:30).—Week Nov. 25: Kurtis and Busse, well

## KANSAS CITY, MO.

SHUBERT (S. N. Oppenheimer, mgr.).—S. N. Oppenheimer, of St. Louis, is now in charge of the Shubert Theatre, managing it personally during the absence of Walter Sanford, who has taken a vacation to go to Europe and who, it is thought, will be away from Kansas City for about two months. Bill this week varied enough to suit all. Woodward's Seals, very clever; Heras Family, acrobats, another big act; Billy Van, monologist, distinct hit; Terley presents poses, a Kansas City favorite; Lottie Moore and Albert Bellman, comedy sketch, pleasing; Jermon and Clinton in "Back to Louisville," bright and merry; Hill and Sylviani, ukelellist; Jordan and Harbey, Hebrew comedians, applause.—ORPHEUM (Martin Beck, gen. mgr.).—Joseph Hart's "Electric Crickets," delightful musical offering; Guyer and Crispi, good; Adolph Zink,

WITH A  
CAPITAL C'

comedian, novel and pleasing; Ernesto Sisters, wire, clever; Caron and Farnum, comedy acrobats, good; La Toska, juggler, entertaining; Holdsworths sing and dance enjoyably; Paul Barnes, monologist, good.—CENTURY (Jos. R. Donegan, mgr.).—"California Girls," burlesque and vaudeville, very good.—MAJESTIC (Clint Wilson, mgr.).—"The Gay Masqueraders," Good looking chorus and catchy songs and clever comedians. FAIRPLAY.

## LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Kartell, wire act, very good; Fentelle and Carr, "Out-Loud Junction," pleased; Torcat, French Comedian, fair; Della Clarke and Company, "A Friend's Advice," pleased; LeBrun Grand Opera Trio, scenes from "Il Trovatore," very good, four curtain calls; Lew Sully went big; Mr. and Mrs. Sydney Drew, "Billy's Tombstones," biggest laughing hit seen here.—LYCEUM (Wm. L. Gallagher, mgr.).—Nina Searies Burlesquers, Company of twelve women in an operetta entitled "On Board the Nina Searies," Ohio; Annie Ross, ill. songs, pleased; Dailey and Smith, comedians, very good; Ida Merrill, songs and dances, fine; Nina Searies and Tina Davis, singing and dancing, went well; James Dailey's burlesque, "A Klug for a Day," very funny.—NICKEL (T. F. Twomey, mgr.).—Moving pictures and ill. songs by Arthur Holmes.—MARQUISE (J. H. Michael, mgr.).—Moving pictures. JOHN J. JOYCE.

## MARION, IND.

GRAND (Sam Pickering, mgr. Rehearsal 10).—Mykle-Harder Stock Company replaced the usual vaudeville week Nov. 25. L. O. WETZEL.

## MYERSDALE, PA.

GRAND OPERA HOUSE (Beals & Lambert, mgrs.).—Week Nov. 25: The Simpsons, musical, well received; Frederick the Great, magician, very good; Lynch, slack wire, good act; Robert J. Morris, good; Viola, dancing, good.—ALCADE (C. W. Chandler, mgr.).—The Great Zento, "handcuff klug," well received.—NOTES.—The Musical Simpsons left Madame Gertrude Co. Nov. 30. CHANDLER.

## LONDON, CAN.

BENNETT'S (J. D. Elms, res. mgr.).—Col. Gaston Borderverry, sensational exhibition of marksmanship; Mr. and Mrs. Gene Hughes, "Suppressing the Press," well liked; Bertha Waltzinger, very good; Munroe, Mack and Lawrence, repeated former success; Dora Ronca, gypsy violinist, well received; Harry Johnson, monologue, fair; Mlle. Nadge, acrobatic, safe hit. M. G. HUESTON.

—THE—

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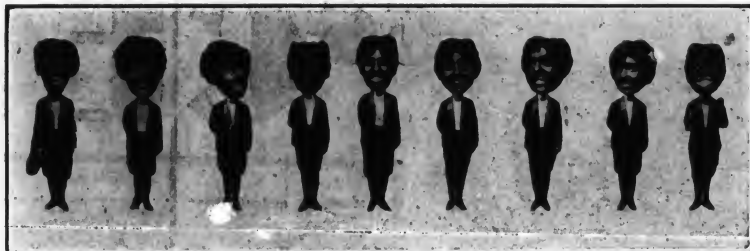
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Presenting a novel Singing and Dancing specialty

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"High School Girls."

Singing and Dancing Comedienne.  
WEEK DEC. 9, IMPERIAL, PROVIDENCE, R. I.

## JOHN J. WELCH and EARL MADELINE

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By FRED NIBLO

TIME ALL FILLED UNTIL JUNE, THEN LONDON

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"FRIDAY, THE 13TH."  
"A FRIEND OF THE FAMILY."  
"THE GIRL OF 'THE TIMES'." (New.)  
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## NOTES

Last Friday night at the Orpheum, Atlanta, lately instituted as a vaudeville house, two youngsters in the gallery objected to each act on the program, excepting the Kramers, and to make their dislike plain, hissed continually. Manager Ben Cahn located the "sushers," and they were placed under arrest, a fine of \$5.75 following the next morning.

Edythe Whitney, a New York "show girl," who has been abroad, will return here to appear in the new Ziegfeld revue.

Kelly and Reno sail to-day for Paris, where they will probably open at the first performance of the Moulin Rouge under the new management. That will happen Dec. 20. The New York Marinelli office booked the act.

E. E. Meredith has long been publishing "The Missouri Breeze." Its single page of four columns appears to be a labor of love, inasmuch as it "boosts" no one and seems to have as its only object in life to entertain and amuse. Its last issue, dated Nov. 6, is distinctly readable. Here are a few excerpts:

"Doc Waddell's pen is flightier than his word."

"About four out of a hundred blacksmiths can write an article for publication. A small percentage of carpenters and bricklayers have the ability to write entertainingly. . . Singularly, only one out of a hundred thousand press agents can write an article. This is true of both theatrical and circus press agents. There are many things happening every day with travelling troupes which would make interesting reading if there were a newspaper man convenient to write it up."

"Several dramatic papers which are printed on Tuesday bear a Saturday date line. In other words, New Yorkers read a paper Wednesday morning which is dated Saturday. The New Yorker knows it wasn't printed on Saturday. The fellow out in the small town who gets it Friday night knows he isn't reading to-morrow's paper. . . Who is fooled by this dishonesty on the part of the publisher? Not the New Yorker. Not the travelling player. Not the manager in the dink town. Who?"

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## James R. Waters

"THE SINGER OF THE GHETTO."

Manchester's "Vanity Fair" Company.

DEC. 9TH, MURRAY HILL THEATRE.

## PIRATES! PIRATES!

Notice to Managers and Artists:

H. B. Campbell, alias "Happy Bill," is the creator of that funny expression "OH! MAN," and the Mannerisms in the act now being done by Herbert and Willing, which all artists who worked with Herbert and Willing and Campbell and Phelps in '01-'02 know. No wonder Willing purloined the act, for when he joined me he had a red band coat, a pair of brogan shoes and three lead sheets. "OH! MAN," "read dat las' line over agin," and let other artists' bread alone. A! MEN!! Yours respectfully,

H. B. CAMPBELL

## SA-HERA

Union Square Theatre This Week  
Keith's, Boston, Week Dec. 9th.

THE LEADING ENGLISH THEATRICAL AND VAUDEVILLE NEWSPAPER.

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

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## EDEN MUSEUM

Wanted for Museum, living attractions of all kinds, six to eight weeks contract.  
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W. W. ELY, Mgr., Seattle, Washington.

LA FAYETTE, IND.

FAMILY.—The Four Haydens, Grace La Petite, Jackson and Sparks, Dan, Lewis and Ethel Young presented one of the best bills of the season.—MAJESTIC.—The Cremora Brothers, Curtis Vance, Billy McGreen and the Lavigne Sisters gave good satisfaction, to good business.—A.R.C.—Manager Jones has introduced vaudeville and with his moving pictures is drawing the crowds.—NOTE.—Chas. Lovejoy and wife are spending the week here with friends.

B. LEE CLARK.

DULUTH, MINN.

BJOU (Joe Maltland, mgr.).—Week 2, The Great Nello, assisted by Mme. Nello, juggling, very good; Minnie Middleton's Military Girls, songs, good; Rath-Severance Company, sketch, fair; Byron and Blanch, good; Joe Allman, black face, just fair; John McDowell, ill. songs.—METROPOLITAN (W. M. Longstreet, mgr.).—Week 1, The Strolling Players, in "The Belle of Avenue A," to capacity house.

ABE.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Charlotte Parry and Company in the "Comstock Mystery," very good; Werden and Taylor, ill. songs, a big hit; Frank Byron and Louise Langdon, "The Dude Detectives," good; De Haven and Sidney, "The Dancing Waiter and Guest," very clever; Clayton Kennedy and Mattie Rooney, "A Happy Medium," a hit; Mr. and Mrs. Becon, banjoists, good; the Zayelle-Vernon Troupe of pantomimists, good.—BOSTON (Wm. Lyons, mgr.).—Niblo and Spencer, Anna Golden, Dan Malumbia, Valding and Davis, the Tyrollean Burlesques, Foley and Dale, a big hit.

JOHN J. DAWSON.

MAHANOY CITY, PA.

FAMILY (E. F. McAttee, res. mgr.).—The Famous Gregory Family, gymnasts and acrobats, good; The Four Dixie Bells, banjoists, excellent; Barr and Evans, comedy sketch, fair; Eckel and Dupree, singing and dancing, dancing very good; Reese Rosser, ill. songs, good.

J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (George H. Morse, mgr.).—Joe Cook and Brother, juggling, fair; Knight Brothers and Marion Sawtelle, singing and dancing, well received; Frank Combs and Muriel Stone, "The Last of the Troupe," excellent; Will Dockray, colored comedian, pleased; Beth Franklin and Henry Keane, "Her Trial Marriage," leading attraction of the week; Lonnie Follette, impersonator, good; Schack Brothers, athletic entertainers, scored a hit.

THOS. C. KENNEY.

MARION, O.

FAMILY (H. S. Vall, mgr. Monday rehearsal 10).—Matsumoto Japanese Troupe, acrobats, a strong combination, enthusiastically received; The Muehlers, comedy sketch, "The Lightning Rod Agent," good; Floyd Mack, comedy acrobat, fair; Eddie Dwyer, refined singing and dancing, fair.

J. BAUMGARTEN.

MARSHALLTOWN, IA.

BJOU (T. Nelson Downs, mgr. Sunday and Thursday rehearsal 8).—Bill 24-27 headed by Gus and Marion Kohl, jugglers, par excellence; Harry Adler, imitator, hit. Bill 27-30 headed by Wolfe and Vaughan in "The County Sheriff," big hit; Barth, eccentric comedian, great; Fay Wilson, blackface, scored; John Buddenell, cartoonist, clever.

KARL J. INGLEDEUE.

MILFORD, MASS.

LYCEUM FAMILY (S. B. Stifter, mgr.).—Madza-Aani, good; Ada LeMar, fair; Todeca and Keating, clever; Langweid Sisters, fine.—MUSIC HALL (J. L. & F. C. Morgan, mgrs.).—Moving pictures, vaudeville and ill. songs.—SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.—REYNOLD'S PENNY VAUDEVILLE (M. J. Reynolds, mgr.).—Moving pictures and songs.—NOTES.—Manager John Francis of the Scenic Theatre returned from his wedding trip last week.—Walter H. Chapin, principal comedian with the Royal Comedy Company, is resting at his home here.

CHAS. E. LACKEY.

MILWAUKEE, WIS.

GAYETY (S. B. Simon, mgr.).—John L. Sullivan and Jake Kilrain were the added attractions at the Eastern Wheel-house Dec. 1. The week promises to be the record for the house. Free list suspended and immense advance sale. The Golden Crook Company is the attraction. "Dr. Bamley's Daffy House" and "The Two Wrong trained dogs; Helen Adair, whistler, pleased; Pete Baker, laughing hit; Williams, Thompson and Company, "The 11 O'clock Train," amusing; Major Doyle, entertaining; Zarrell Brothers, good acrobatic sketch.—WONDERLAND (F. Jensen, prop.).—Moving pictures.—ORPHEUM.—Moving pictures and ill. songs.—JOJO (John McClure, Jr., mgr.).—Moving pictures and ill. songs.

JIM.

READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Juggling Delisle, fair; Appale's Animals, very good act; Black and Jones pleased with dancing; Welch, Francis and Company, "The Flip Mr. Flop," laughing hit, Kittle Francis being largely responsible; Barry and Halvers, fairly well received; Wynn and Lewis, excellent; Adelaide Hermann, liberal and deserved applause.—BJOU (Updegraff and Brownell, mgrs.).—Half week: "The Dainty Duchess" Burlesque Co., pleased; second half, Al Reeves' Big Beauty Show.

GEORGE RITER.

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THE KING OF IRELAND,  
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DOING WELL, THANK YOU.  
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"Clover Blossoms"  
"STINGY"  
"Every One Was Meant for  
Some One"  
"I'm the Kid that Build the  
Pyramid"  
"When the Moon Plays  
Peek-a-boo"  
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152 LAKE ST., CHICAGO

Professors in Amanda Simkins' Boarding House" have good material in them. The olio was good. Higgins and Phelps, comedy sketch; Mazie Yale and Marie Rodgers, singing and dancing; Charles Ahern, comedy cyclist; Phillips and Lang, songs and dances and the Ballet of Roses preceded John L.'s talk on temperance and other diverting subjects.—**STAR** (Frank R. Trotman, mgr.).—La Verrn, the Greek wrestler, and Herman Winkelhofer, a German wrestler of large stature, are added attractions at the Western Wheel house week Dec. 1. "The Nightingales" with two sprightly burlesques are packing the house matinees and evenings. "Americans Abroad" and "Out for a Lark" are well presented.—**SHUBERT** (Edwin Thanhouser, mgr.).—Good bill. Rawson and June, boomerang throwers; Carroll and Cooke, talkers and parody singers; Edith Helena, singer; Barnold's dogs and monkeys, big feature; W. S. Harvey and Company, jugglers; Dave Lewis, monologue; La Carmen Troupe, wire walkers; pictures.—**NOTE**.—Charles Barnold visited his home for the first time in sixteen years. His father was a daily visitor at the Shubert all week. Barnold was given a royal welcome by many of his old schoolmates.

**MONTREAL, CAN.**

**BENNETT'S** (R. H. McVean, mgr.).—Bill was cut up this week on account of non-appearance of two acts that were billed. Al Leach and Three Rosebuds and The Melnotte Twins did not show up. Herbert Lloyd replaced Al Leach and another act was sent for to replace the other. The Zingari Troupe made a hit, as did Herbert Lloyd. Louise Raffin's Monkeys, Frank Whitman, Johnson and Wells, Mathews and Harris, Kitamura Japs and Picaro Troupe completed the remainder of the bill.—**THEATRE ROYAL** (Harry Edgerton, mgr.).—The Brigadiers gave a good show to good business.—**SOHMER PARK** (Lavigne & Lajole, mgrs.).—Two performances Sunday, Dec. 1, to large houses. Following bill: Lavigne's Band; The Lavalls, ladder act; Pan-American Four, Elmer Robbins and Henri Grann.—**NOTES**.—The Casino Theatre, which is being built by locals, is nearing completion. The policy of this house has not been decided, but vaudeville will probably be put on. The promoters have had no previous theatrical experience, but are going to run the place themselves. **MIKE JONAS.**

**MUNCIE, IND.**

**STAR** (Ray Andrews, mgr.).—Allen and Kenna, comedy, "Switched," pleased; Lois, acrobatics, took well; Bissonnette and Newman, "Athletic Cadets," hit; Frank Gray, ill. songs, good; Hickman Brothers and Company in "The Detectives Detected," hit. **GEO. FIFER.**

**NEWARK, N. J.**

**PROCTOR'S** (R. C. Stewart, mgr. Monday rehearsal 9).—The Breakaway Barlows open with a novel aerial ladder act; Elsie Boehm, female baritone, went well; "Lamberti" in his imitations of famous musical composers, proved an excellent musician; Lewis and Green, burlesque restaurant scene, laughing hit of the show; Joe Flynn, talk and songs, made merry and speeded the fun along; Fred Gerner and Company, sketch, "A Warning by Wireless," should have their plot reshaped; Empire City Quartet, good; Hassan Ben Ali's troupe of acrobats made good.—**EMPIRE** (Harry Hyams, mgr.).—This is the first week of burlesque given here by the Western Wheel and if the attendance of the opening shows are a criterion it will be a success. The opening attraction is Tom Miner's Bohemian Burlesquers in the two-act musical extravaganza, "The Summer Time," with a good cast, including Andy Gardner, Joe Barton, William Spencer, George Davis, Charles Mackie, Mabel Carew, Ida Nichol and Gerlie Hayes. Those introducing specialties were the Three Stewarts, musicians; The Bartons and their wheels; Mabel Carew and Gerlie Hayes made a pronounced hit in a Western playlet, "The Mad Stampedee." The costumes, scenery and chorus were good and everything seemed to please. The management allows smoking. Next week "The Cherry Blossoms" play here.

**NEW HAVEN, CONN.**

**POLI'S** (S. J. Poll, prop.; F. J. Windisch, res. mgr. Monday rehearsal 10).—Julius Steger and Company (William H. Pascoe, Helen Mar Wilcox and John Romano) the star feature in "The Fifth Commandment," one of the strongest offerings in several seasons. Sammy Watson's

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Farm Yard, excellent, as usual; Dillon Bros. made several songs to order and were well received; The Flying Martins, very good. The Four Comrades had some new acrobatic stunts which took big; Katie Rooney, clever imitations of her famous father and received generous applause; Russell and Heid, singing and dancing, ordinary. **E. J. TODD.**

**NEW ORLEANS, LA.**

**ORPHEUM** (Martin Beck, gen. mgr. Monday rehearsal).—Week Nov. 25: Bill was exceedingly short, running but 80 minutes. Mile. Maribea opened (New Act), followed by Chris. Richards, English comedian, with methods distinctly different and far removed from the others. "The Unexpected," played by Inez McCauley and Company, dainty sketch, admirably acted. Anita Barling is a young French woman who juggles everything from rubber balls to Indian clubs. Fred Ray and Company in Roman travesty, laughing hit. Mullen and Correll closed.—**GREEN-WALL** (H. Greenwall, mgr.).—Week 24: "Gay Morning Glories" came within \$20 of equaling the house's record on Sunday. The first part, entitled "The Wrong Widow," was written by James Cooper and Smith Moore, who are very conspicuous throughout the show. Moore's "Dutch" characterization could hardly be improved upon. Smith and Brown open the olio with an act as familiar as their names. The pair are excellent dancers. The success attained by Aaron Hoffman's "The End of the World" evidently inspired Ed. F. Rush to enter the sketch-writing business. "A Self-Made Man" is strongly suggestive of the Hoffman playlet, and would prove a hit in vaudeville if reframed. At present it is "full of holes." James E. and Lucia Cooper were favorably received, as were Hill, Cherry and Hill, who closed. When managers of the standing of Weber & Rush will so low as to engage a "cooch" dancer it's about time to call a halt. "Cooch" dancing should be thrown out of burlesque for good. Fougere was hissed at almost every performance. **O. M. SAMUEL.**

**PITTSBURGH, PA.**

**FAMILY** (Harry Scott, res. mgr.).—The Great Orloff Troupe, comedy bar, very clever; Harry Von Dell, musical, good; Mr. and Mrs. Lew Stanley, good; Hathaway and Slegel, good.—**DIAMANTLAND** (Claude Westley, mgr.).—Moving pictures and ill. songs.—**GEM** (M. F. Early, mgr.).—Moving pictures and ill. songs. Business improving. **DAVE HEIMAN.**

**PORTLAND, ORE.**

**GRAND** (Jas. H. Erickson, mgr.).—Week Nov. 25: West and Van Sicklen, musical, good; Nelson-Farman Troupe, very clever acrobats; Trixida and Robinson sing and dance well; Wilber Amos, juggler, pleased; Godfrey and Henderson, "A Daughter of the Gods," well received; Joe Thompson, ill. songs, very good.—**FANTASIES** (John A. Johnson, mgr.).—The Rustleau Trio, head and deserve the applause; Davis and Walker, colored singers and dancers, audience in uproar; Baroness Marie Von Zlober, vocalist, excellent; Colman and Mexis, sharpshooters, clever; Gillman and Broeze, fair; Clarence Smith, ill. songs, very good. **W. R. B.**

**QUEBEC.**

**BENNETT'S** (J. H. Aloz, mgr.).—Jupiters Brothers, revised edition of old "cabinet" trick, surprise to audience and created considerable talk. Atlas Quartet well liked. Seem to have a happy faculty of knowing when the audience has had enough; comedy end not overdone. Lind, revelation to local theatregoers. Was not billed as an impersonator. Considerable mysterious publicity given him in the advance notices. A terrible hit. The Kemps, quite a novelty in the colored line and well liked. George Homans' "Country Kids" does not work with a snap as it should, and suggests newness. The young comedian will be heard of some day. A good stage manager is needed to live up to the choruses, which at the present time drag very badly. With a little pruning up this act will be a valuable addition to vaudeville. Montgomery and Moore are a hard working pair and were the hit of the bill. The woman is very clever, and if they ever get a good New York showing she will be picked up by some legitimate manager. Burns and Burns, considerable horse-play, but made a good impression. Show by far best of the season, and should pack the house. **J. GORDON HENRY.**

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### SAN ANTONIO, TEX.

LYRIC (H. H. Hamilton, mgr.).—Week Nov. 25: Mile. La. Carroll, gymnast, good; Mile. Alma, contortionist, good; Lucados, heavy-weight balancers, fine; Billy Price, comedian, popular; The Haney, comedy sketch, well received; Holmes and Holmes, musical, excellent. CAL COHEN.

### SANDUSKY, O.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, Nov. 28: Tom Lancaster ("Brother Noah") was held over as headliner, very clever act; The Bebout Duo, ordinary act; The Fowlers have a clever hand balancing and acrobatic turn and made a hit; Jim Dalton in Rube monologue, nothing to it; The Great Tramping, the great, good. Half week Dec. 2: Eldora, the juggler, ably assisted by Norine in the comedy part, is headliner, exceptionally clever act; Frankie Wallace has a neat singing and dancing sketch and scored big; Ching-Ling-Soo, Chinese magician, very good; Reilly and Morgan present a laughable comedy sketch and were repeatedly encored. NOTES.—Manager Howard entertained the artists on the bill at a banquet after the performance Thanksgiving night.—Sandusky Lodge No. 66, T. M. A., elected the following officers: Past President, Kenneth Miner; president, Harlin Davies; vice-president, Jess Nielsen; treasurer, Oscar F. Cook; secretary, Harry Gay; marshal, John Letts; sergeant-at-arms, Tom Watson; trustees, Arthur Molyneux, George Ladd, Harvey Wilkinson. Tom Lancaster and Leonard Rowe, on last week's Majestic bill, were initiated at the last meeting. DOC.

### SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—W. H. Thompson, supported by Thos. Ince & Co., in the playlet "For Love's Sweet Sake," heads the bill. The sketch is very cleverly acted and went well. Robert Dalley and Company well received in one-act farce, "Fun on a Trolley"; Stuart Barnes, monologist, the hit of the bill; The Murray Sisters, two very clever girls in catchy songs, made a most decided hit; James and Jennie Jee, wire walking, jumping and cycling, very good; Harry Lee, "The Hebrew Car Conductor," did very well with his parodies; The Pelots open the show with their juggling oddity, "Fun in a Hotel Office" H. S. HOLLAND.

### SEATTLE, WASH.

PANTAGES (Alex. Pantages, prop.).—Week Nov. 25: Don Fulano, the horse with human intelligence. Gaiety Quartet, The Great Marconis, Electric Wizards; Lynne and Bonnie Hazard, Mr. and Mrs. Guy Bartlett, Johnso, the "Unbleached American"; Elwell, Ill. songs.—COLISEUM (Sullivan & Considine, props.).—Pascate, aerial; Bush and Elliot, comedy acrobats; Walter McCullough, one-act; Madge Maitland, singing and dancing; John L. Werner's trick horses; Harry Crandall and Company, "Fun in a Grocery Store"; Eddie Roesch, balladist.—STAR (Sullivan & Considine, props.).—Lewis and Lake Musical Comedy Company in "Fiddle-Dee-Dee"; Howard and De Leon, contortionists; Rah Rah Quartet; Roy McBrain, balladist. NOTES.—Mike Quinn and his dog have left the Northwest to play the California time, opening at the National Theatre.—Grace Huntington and Company are playing at the Empire Theatre, Aberdeen, Wash.—The Pantages and the Coliseum both have excellent trick horse acts this week, both of which were recruited here in the West.—The Lyric has gone out of vaudeville and hereafter will be devoted to moving picture shows. Manager Rosenbaum's flyer into vaudeville did not prove profitable.—La Zar and La Zar play Pantages', Spokane, week Nov. 25, and after that play the Montana Circuit time.—Bunth and Rudd play Pantages' Crystal, Tacoma, week Nov. 25.—Hayes and Alpoint are doing the Colorado time of the Western States' Vaudeville Association. Wm. Roche, of The Bell Trio, is organizing a vaudeville road show, to be composed of four other feature acts. He intends playing California and the Northwest with his aggregation.—Sullivan & Considine's Coliseum has offered prizes of \$100 to the school children for the best essay on the derivation of the word "Coliseum" and are daily receiving hundreds of essays. This house has also offered a novelty in the shape of cards asking for criticisms on the show from the audience, which has been done in the East for some time. MILTON G. WALTER.

### SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Gorby and West, presenting "A Special Meeting," pleased; Ennis and Farrell, music and song, good; The Two Coles, tight-wire artists, good; Joe Hardman, comedian, received several encores; Homes, Kelly and Massey, playlet, "Two Kings and a Queen," very good. MILLER.

### SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.).—Week Nov. 24: Berry and Berry, comedy musicians, big hit; Glard and Gardner, pleased; Adolph Zink, impersonator, good; Mr. and Mrs. Jimmie Barry, pleased; Carlin and Otto, German comedians, hit of bill; Mason and Bart, comedy gymnasts, very good.—FAMILY (G.

G. Lehman, mgr.).—Carl Vido, musical; Eugene Emmett, comedian; McCloud and Melville; Ernie and Honneger, Ill. songs.—UNIQUE and SCENIC (Tierney & Cameron, mgrs.).—Moving pictures.—CRYSTAL (F. B. Donahue, mgr.).—Moving pictures. R. E. M.

### SPRINGFIELD, ILL.

EMPIRE (Jno. Connors, mgr.).—Four Graceful Grobs, wire, feature; Rossley and Roselle, Bomola and O'Brien, Nettle Strand, Lillian Little, Blanch Trojan, The Empire Stock Company and moving pictures complete bill.—OLYMPIA (C. J. McCann, mgr.).—Milmar Brothers, feature; Vivian, Bessie Skidmore, Ed. Nibbs, The Olympic Stock Company and moving pictures.—NOTES.—A new moving picture show opened in the room formerly occupied by the Electric Theatre. It will be known as "Dreamland." The new Lyceum reports excellent business with about an hour's entertainment and a ten cent admission.—Miss Cecile DeCastro is doing the Ill. songs at the Lyceum. She was formerly with the Gaiety. C. F. NORRIS.

### SPRINGFIELD, MASS.

The current week has brought a great improvement in the bills, but houses having uniformly good shows. The attendance at both Poli's and Nelson is much increased.—NELSON (Harry Davis, res. mgr.).—Bally, Croumer and Bally opened with clever hand balancing; Lester and Quinn pleased with dancing; Clayton and Drew, "A Knight in Rome," fair travesty; Atwood and Terry made a hit; Josephine Cohan and Company (New Act) Fred Nibbs, laughing hit of the bill; Hardeen, very good handoff and cabinet tricks.—POLI'S (Gordon Wright, res. mgr.).—La Dent opened, good juggling; Waterbury Brothers and Tenney, in "Harmony Island," good comedy musical act; Ella Snyder and Company, "Commencement Day," made a good impression; Elsie Faye and Bissett and Miller, very well liked; Cressy and Dayne, "The Village Lawyer," laughing hit; Spencer Kelly and Frederic Rose, one of the best singing duos seen at this house this year; Young Brothers, acrobats, good. GEORGE PRESSL.

### SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsals 10:30).—The bill offered this week was not up to the standard. Darras Brothers, good; Herbert Cyril pleased; Gillette's dogs, good; Lola Cotten pleased; Gardner and Stoddard failed to please; Wilfred Clarke and Company, well received; Robert Parquette and Woods, made no impression; The Exposition Four, hit of the bill; The Ellis Nowlin Troupe, too much horse play. SAM. FREEMAN.

### TERRE HAUTE, IND.

LYRIC (Jack Hoefler, gen. mgr.).—Excellent business. The Alpine Troupe, great; Frank Stafford and Marie Stone, whistling, imitations and singing, great; Jenkins and Stockman, Dutch comedy musical act, very good; Tom Ripley, blackface monologue and singing, comedian, good; The Most Children, singing and dancing, very good.—VARIETIES (Jack Hoefler, gen. mgr.).—Good business. Lewis McCord and Company, comedy skit, good; Judge, Deoma and Judge, aerial act, great; Robert Nome, whistler and instrumentalist, very good; Cycling Zanoras, comedy cycling act, very good; Joe Whitehead, late star of "The Empire Co.", talking, singing and dancing, good.—COLISEUM (J. H. Barnes, mgr.).—Good business. Dec. 1, matinee and night, "Parisian Belles," week of Dec. 2, Dora Woodruff Stock Co., repertoire, Dec. 3, Imperial Burlesques.—Nickelodeon, Electric and Dreamland having large attendance. ROSS GARVER.

### TOLEDO, O.

ARCADE (Chester Sergeant, mgr. Sunday rehearsal 10).—An evenly balanced bill to fair audiences. West and Mack, and Herbert and Willing are two good, clever blackface teams, and both made a hit. The Pantzer Trio kept their acrobatic offering up to a high standard; a pleasing musical offering is contributed by Adamini and Taylor; the feature act is Edwin Keough's four-scene sketch, "A Bit of Blarney," which is cleverly arranged; Keough is at his best as Robespierre in the dungeon scene; Eleanor Falke made the hit of the bill in her singing specialty and Le Clair and Bowen kept the audience in a roar of laughter with their clever burlesque, "The Bogus Strong Men."—EMPIRE (Abe Shapiro, mgr.).—This week, Clark's "Runaway Girls," to good business. The show is fair and has some redeeming features.—NOTES.—The Bijou Dream, one of Caille & Kimsky's five-cent houses, has closed its doors. This was inevitable, since the change of policy of the Victory, the next door house, changing its price from ten to five cents.—Chester Sergeant has resigned his position as head of Kathryn Osterman's and is now managing the College Arcade. SYDNEY WIRE.

### TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Ryan and Richfield scored in "Mag Haggerty's

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Reception": Blitings is clever; Hal Merritt made good; Billy Clifford, good; The Kitabans Troupe, clever acrobats; Marzella has a novel act. STAR (F. W. Stair, mgr.).—Pat White made much fun and the genial Irish comedian and his Gaiety Girls were well received during the week by large audiences.—NOTE.—Manager Thomas R. Henry, of the new Gaiety, will open this handsome new house with Rice & Barton's Big Gaiety Co. 9. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—The Six English Rockers in a "girl" act top the bill and prove a very pleasing number; John Dunn and Wilhelma Francis and Company, "The Hold-up," caused considerable laughter; Brown, Harris and Brown, singing and fun-making, were recalled many times. A pair of Hebrew entertainers, Gilbert and Katen, received applause; A. S. B. H., billiard ball expert, won approval; The America Five, "Father's Birthday," pleased.—LYCEUM (R. H. Keller, mgr.).—Williams' "Ideals" the attraction for the first half of the week, the company appearing in good vaudeville and up-to-date burlesque. Last half: "The Star Show Girls" are here. J. J. M.

WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Bents-Santley Burlesque Company is holding the boards this week. "A Day's Frolic at Atlantic City" and "The Darlings of the Demon," the latter being the better of the two, are the pieces. During the action of both burlesques some good musical numbers were led by Jennie Edwards, Georgine Brandon, Dottie King and Louise Marshall. The comedians are Frank Ross, Fred Russell, George Sims, Charles Glocker who are clever. Georgine

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Brandon is the leading woman. She makes a nice appearance and won favor. The olio is above the average. Chas. D. Webber, eccentric juggler, very clever; Joe Roscoe and Geo. Sims, musical artists, good; The Glocks, good; Frank Ross, well liked; Sannome and Deliah, trick balancers, big hit; Louise Marshall and Dottie King, singers and dancers, immense; Harry Fisher and Mike Berg, comedy cyclist, good.—NEW LYCEUM (Engene Kernan, mgr.).—"The New Century Girls," under the direction of John J. Moynihan, are here this week. The performance begins with a laughable burlesque, "The Hotel Theatman," which introduces Jack McCabe, Jack Marshall, Tom Barrett, Eddie Brennan and Louis Pritzkow, who play their parts well and cause much laughter. The female portion includes Frances Bishop, Isabelle Hurd, May Corey and May Belle, who are the sonnettes and who work well. The costumes are above the average. The girls make seven changes in the first part and nearly as many in the burlesque. Among the acts in the olio are Louis Pritzkow, character singing comedian, big hit; Tom Barrett and May Belle, travesty, well liked; Chas. Levine and Isabelle Hurd, sketch team, pleased; Bert Bohannon and May Corey, ill. songs, good. The performance closed with a very pleasing burlesque, "A Thief in the Night," which met with approval. BILLY BOWMAN.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—The Herbets, acrobatics, very good; Collins and Ballard in "Little Dollie Dimples," well received; Holmes and Holliston, rural comedy, good; The Macks, song and dance; Jap Bentfrow and Lorene Janer in "The Second Mr. Fiddle," distinct hit.—BIJOU (Geo. Shaffer, mgr.).—Miss Yeager, pianist; Frank Wright and Company, comedy sketch, good; Mr. John Goes, ex-

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WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Chas. B. Caffer, Gusie Taylor and Company, "At Camp Rest," well liked; Wilson Brothers, German comedians, received several encores; Gus Edward's Blonde Typewriters songs were new and good; Jimmie Stanley gave impersonation of George Cohan, good; the act was the hit of the bill, Capt. George Anger and Company, "Jack the Giant Killer," well liked and received several encores; The Miles Stevedore Quintet, well received; Pat Rooney and Marion Bent, "Bosy Bell Boy," enthusiastically received; Mareena, Navarro and Mareena, equilibrist, very good.—FRANKLIN SQUARE (W. S. Waldo, mgr.).—The Bolders, song and dance antics, were amusing; Eunice Gilman, character songs, good; Kennedy and Hollis, "The Two Students," hit of the bill Marie Walwright, assisted by Ernest King, "Our Baby," very good; The Doric Quartet sang some new songs and was one of the best that has been seen here—they took several encores; Warren and Brockway gave several instrumental novelties.

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YOUNGSTOWN, O.

TEMPLE (Frank Sourbeck, mgr.).—C. P. Stinson, clever banjoist; Martin and King, German sketch artists; The Porters, ill. songs.—NOTES.—Many of the motion picture theatres are adding singing acts for Sunday night concerts. Several are also experimenting with sketches and vaudeville acts.—George Bennett, who operated a penny arcade at Idora Park during the past summer and who opened a similar amusement place in the city when the park closed, has removed his machines to Cincinnati, where he will open an arcade on Vine street. C. A. LEEDY.

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# THE SECOND ANNIVERSARY NUMBER

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# VARIETY

VOL. IX., NO. 1.

DECEMBER 14, 1907.

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# VARIETY

VOL. IX., NO. I.

DECEMBER 14, 1907.

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## MORRIS ADVERTISING FOR VAUDEVILLE THEATRES

Advertisements Asking for Houses Placed in Pittsburg,  
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### No Theatre For Rent in This City.

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I want a theatre with seating capacity from 1,800 to 2,200 on or near a prominent thoroughfare for presentation of vaudeville.

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There are now five theatres playing legitimate attractions here. If legitimate theatres can be run at a profit, there is certainly room in this town for another vaudeville house to be operated at great profit.

I can secure the services of the leading vaudeville actors and artists in this country and Europe.

I am prepared to lease a theatre already built, or will take a lease for a long term on a new theatre to be built for me. I am ready to invest my own funds with the owners toward the erection of it.

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WILLIAM MORRIS.

1440 Broadway, New York City.

The above advertisement appeared in the Cincinnati "Enquirer" last Sunday (December 8th), and a similarly worded advertisement was in the Pittsburg, Baltimore and Washington papers on the same day.

Mr. Morris said when asked the object of the advertisement that it meant just what it said; that the cities where it appeared do not contain houses operated by Klaw & Erlanger for vaudeville, and he was at liberty to seek locations in these towns.

Several replies had been received, said Mr. Morris, and they each contained a business-like proposal which would be given his immediate consideration.

Mr. Morris would not make any statement regarding his plans for other large cities. His contract with Klaw & Er-

langer did not permit him to enter into negotiations for or play vaudeville in any place where a K. & E. vaudeville house existed, remarked Mr. Morris, and it was his intention to live up to his agreement.

On Wednesday Mr. Morris left New York to be gone a week or more. His destination was not given out and all information was refused.

There seems to be an opinion prevailing that Mr. Morris has "something up his sleeve," but no one apparently can fathom the mystery. At the William Morris office nothing can be gleaned, either from the principal or from any of his subordinates, and it is not admitted that anything is brewing, although all indications point that way.

Asked when his promised statement would be forthcoming Mr. Morris replied he was not in a position to give out anything now, and would not say anything for publication until everything was fully settled.

Of the cities where the Morris advertisement was placed two, Cincinnati and Pittsburg, are well known to have no available vaudeville house. Robinson's Opera House in the Ohio town is not situated for the better grade of bill, while Klaw & Erlanger were obliged to abandon vaudeville at the Duquesne, Pittsburg, upon their failure to secure another theatre there, Harry Davis, the manager of the Grand Opera House, Pittsburg, blocking all moves by directly or indirectly controlling all the theatres in the Smoky City which might play a variety show with profit.

In Washington P. B. Chase is the sole vaudeville purveyor, the city being "tied up" between Klaw & Erlanger and the Burlesque Wheels, while Baltimore is in the same condition. Baltimore's only house available, the Academy of Music, tried vaudeville for a while, but it was not profitable. The Maryland is the present United house there.

### K. & E. CLOSINGS COMING FAST.

The closing of the Klaw & Erlanger vaudeville theatres yet open will arrive in rapid succession within the next month.

Next week (Dec. 16) the Grand Opera House, Brooklyn, puts up the shutters to the variety shows, taking them down again the following Monday for the Milton Aborn Opera Company. A quick decision was made for the retirement of vaudeville from this theatre when the Sunday concert edict was rendered last week. A profit was too vague a proposition without the thirteenth and fourteenth performances.

The week following the Edwin Forrest in Philadelphia will wind up its vaudeville season, that having been decided upon, and the Auditorium, Chicago, takes the home stretch week of January 13th.

The same date sees the beginning of the end at the Tremont, Boston, and the week after will be the last for the Teek, Buffalo; this latter house being compelled to remain open to afford a break in the "jump" from New York to Chicago or the reverse.

The New York will close February 1st, and with it the reign of Klaw & Erlanger as the promoters of "Advanced Vaudeville."

### MANAGER REILLY SHOT TO DEATH.

San Francisco, Dec. 13.

A report from Sacramento brings news of the death of Mike Reilly, former manager of the Grand Theatre in that town. Reilly became engaged in an altercation and received a pistol shot wound.

### WATERTOWN QUILTS.

Watertown, N. Y., Dec. 13.

The Orpheum Theatre here, playing popular priced shows booked by William Morris in New York, will close temporarily Saturday night. It may re-open.

### SHERMAN HOUSE LOSES FRANK.

Chicago, Dec. 13.

What the Sherman House loses in the loss of the services of Abe Frank as manager, Rector's restaurant gains.

Mr. Frank resigned as the manager of the well known theatrical hostelry in this city during the week, and will immediately enter upon his managerial duties at the restaurant.

### CAN'T PLAY WITHOUT CONSENT.

Placards have been posted in the United Booking Offices, notifying acts that they must not book outside engagements (clubs, etc.) without first notifying the United, to which they are under contract.

This is in accordance with clauses 3 and 7 of the United contract which specify "the services of the party of the second part" are held exclusively by the United, and other engagements may not be taken without its cognizance.

### TRJLY SHATTUCK IN BERLIN.

"The Wintergarten, Berlin," will be Truly Shattuck's address during March next, according to her agent, M. S. Ben-  
tham.

Miss Shattuck has accepted an engagement in the Berlin popular resort, and may remain longer on the Continent after her arrival.

A condition of the contract calling for Miss Shattuck's appearance at the Wintergarten is that she wear tights while on the stage.

### KILLED IN AUTO WRECK.

Des Moines, Ia., Dec. 13.

B. T. Getchell, of Getchell and Elbert, was instantly killed in an automobile accident here last week. Mr. Getchell was the owner of several moving picture houses in this and other cities. Several other persons who were members of the unfortunate auto party were injured seriously, one of them dying later.

### JOE HOWARD BUYS PLAY.

Chicago, Dec. 13.

The interests held by Mort H. Singer and Jos. Harris in "The Flower of the Rancho" have been purchased by Joe Howard, who will soon open with the piece at the Whitney Opera House in this city.

### MAJESTIC TURNS TO STOCK.

Cincinnati, Dec. 13.

The Majestic, Indianapolis, recently passed to the control of the Anderson-Ziegler Company, which will conduct it as a dramatic stock theatre. Manager Fisher, of the Forepaugh Stock Company of this city, will manage the house.

# A FEW REMARKS ON BURLESQUE

By ACTON DAVIES.

(Dramatic Critic "Evening Sun.")

Last year when, after an unusually prosperous career on the burlesque circuit, to which it belonged, "Wine, Woman and Song" came to Broadway, and at the Circle Theatre drew delighted audiences for the greater part of the entire season, theatrical wisecracks who make a practice of keeping in touch with all the productions of the burlesque houses simply shrugged their shoulders and exclaimed, "What did we always tell you? There are more real wit, more original ideas, and more clever artists in the burlesque shows to-day than you will find in the general run of Broadway musical productions."

When one stops to think of some of "wit," "originality," and "artists" that have appeared in many of the recent Broadway shows this remark of the wisecracks doesn't seem such a great compliment to the burlesquers after all. But in order to get a fair idea of how much truth there was in this statement the writer recently devoted his afternoons for one solid week to making a round of the variety theatres from the Bowery to Harlem, and from Harry Miner's Eighth Avenue to East Fourteenth Street Dewey. He saw the Tiger Lillies to their bitter end, watched the High School Girls graduate, stood sober and dry eyed while The Champagne Girls drove stronger and thirstier men to take refuge in lager beer, and absolutely refused to fall asleep in the presence of The Dreamland Burlesquers.

And after each of these performances had been duly digested the idea, which the writer had held from the first, became more firmly lodged than ever in his mind—namely, that "Wine, Woman and Song," both as a production and a performance, was so far ahead of all its competitors that the success it scored with the general New York public was not to be marvelled at at all. It was merely the result of offering a first rate dollar and a half show for half the money. The mere fact that none of the elaborate productions which have been put on at the Circle since has stood the test proves again how superior this production of Mr. Thiese's was.

If there is any performer now playing on the burlesque circuit who is as clever as Mr. Alex. Carr was in "Wine, Woman and Song"—and is not in his present surroundings at the Casino—he has yet to be heard from. The only artist that the writer has seen in these burlesque performances this season whose work shows distinct originality is Mr. Dave Marion, and as he is about the most prominent figure tied to the burlesque wheel to-day no one for proclaiming his fine qualities can hope to rank as a new Columbus. Mr. Marion's work as an artist and playwright, combined with his stage management, makes the Dreamland Burlesquers in "Newport" an uncommonly diverting and jolly show. It stands a head and shoulders above the other burlesque offerings of this season, because it has a comedian at its head whose work is not only eccentric and clever, but far out of the common run. As Lord Buxton he gave an admirable "straight" performance, and as "Snuffy," the irascible cabman, he had one bit of business, a trick of pounding his mangy old high hat down over his ears with both hands when anyone insulted him, which is as side-splitting as anything we

have seen on any stage in years. But, as we said before, Dan Marion is already an established star in his own line. Among the lesser lights in these burlesque shows we saw no signs of a coming genius. Young Harry Fox, who does a specialty with Mr. Marion called "Something Quite Different," is agile, good looking and clever, but he seems content to follow so closely in Mr. George Cohan's footsteps that until he starts out on more original lines he is not likely to make much lasting fame for himself.

In fact, all of the burlesque performances seemed suffering from Cohan mania. At every opportunity songs from his various pieces were dragged in and the stage business of many of the numbers he created were followed slavishly. This lent the performances a considerable amount of ginger, it is true, and it was all very flattering to Mr. Cohan no doubt, but it certainly did not enhance the claim of those who maintain so stoutly that the burlesque shows of to-day are bristling with original features.

In the matter of costumes, stage management, ensemble work and a general air of greater refinement in the jokes and dialogue these performances have unquestionably taken a long step forward, but outside of Mr. Marion we have yet to see one of their performers whose work was sufficiently original to guarantee his success in a wider field.

## HASTINGS ORGANIZES NEW BURLESQUE.

Harry Hastings is organizing a big burlesque production which will have its first showing week of Dec. 30. The announcement does not carry any information except that the piece will travel under the title of "The French Maids," and will have a chorus of 20 beside the principals.

## WOLFF WESTERN'S AGENT.

The new booking agent for the Empire Circuit (Western Burlesque Wheel) is Paul H. Wolff, who replaced Walter J. Plimmer.

Mr. Wolff is occupying the same offices on the seventh floor of the Knickerbocker Theatre Building Annex. Mr. Plimmer has taken offices in another part of the building, where he will continue his booking business.

## MANAGERS GET TWO YEARS' GRACE.

San Francisco, Dec. 13.

Representatives from the numerous theatres in the city which do not come up to the requirements of the new building laws met in conference with a committee from the city's governing board recently and an agreement was reached whereby the showmen will be given until January, 1910, to complete Class A structures. Certain alterations designed to further safeguard the public were agreed upon, and it was further decided that each theatre should be guarded by two firemen always on duty.

Owing to a minor defect in the exits, the Empire was ordered closed. The house remained dark for one matinee, but reopened for the evening performance with the defects corrected.

## TORONTO GAYETY OPENS.

Toronto, Ont., Dec. 13.

The new Gayety Theatre, the property of the Columbia Amusement Company, which is to be the local home of the Eastern Burlesque Wheel shows, opened here Monday night with Rice & Barton's Big Gayety Company.

The house is a model of modern theatre architecture, and its interior decorative scheme a splendid example of richness and good taste. The furniture is of crimson, in a warm, cosy shade, relieved in the color scheme of the decorations by delicate ivory tinting. The proscenium arch is worked out into a beautiful design involving these colors.

A huge, enthusiastic audience greeted the opening performance, filling the theatre, which has a capacity of 1,500. The building, inside and out, is a blaze of light after dark.

Light and airy dressing rooms with every modern convenience are provided back of the stage, and spacious cloak rooms with attendants are features for the comfort of women patrons. A smoking room is attractively placed for the men. The color scheme is prettily

## FIXING UP "LADY BIRDS."

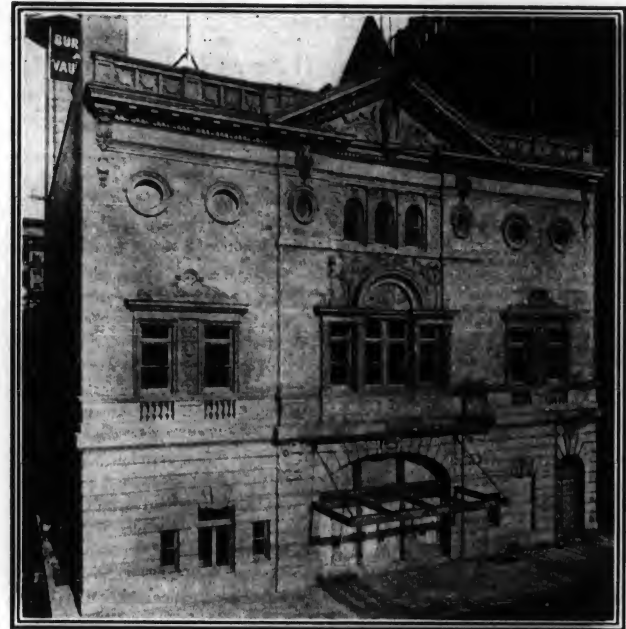
Alf Herrington's "Lady Birds" (Western Burlesque Wheel), which was to have played the Trocadero, Philadelphia, this week, is "laying off" in New York instead. It was decided some weeks ago that the show needed fixing, and this week, preceding the entrance into New York, was chosen.

George Kraus is said to have expressed unwillingness to play the show in its old form. Kraus' "20th Century Maids," which was laying off, was transferred to the Trocadero this week in place of "The Lady Birds," and that show came to New York to be fixed up under the direction of Mr. Herrington and Dan Dody, the Empire Circuit Company's official arranger. "The Lady Birds" comes into the Dewey next week.

## BROKE RECORDS AT LONDON.

"The Broadway Gayety Girls," Jas. H. Curtin's burlesque company, broke two records at the London Theatre last week, of which Mr. Curtin is also the proprietor.

The previous high figure for the week and matinee was held by Miner's "Dreamlands," made last season. It was \$3,300



GAYETY THEATRE.

The New Eastern Wheel Burlesque House which opened in Toronto Monday.

carried out in the broad lobby which faces Richmond Street, on which fronts the imposing face of the theatre.

F. W. Stair, manager of the Star Theatre (Western Burlesque Wheel), the burlesque opposition, brought "The Brigadiers" into his house and had Joe Gans, the pugilist, as the added attraction.

Among the out-of-town managers who attended the Gayety opening were Sam A. Scribner, general manager of the Columbia Amusement Company; Leon Laski, counsel; Gus Hill, H. B. Denny and Rudolph Hynicka.

## BILL POSTER ABSORBED.

Youngstown, O., Dec. 13.

The bill-posting plant formerly operated here by Eugene Rook has been absorbed by the Bryan Company of Cleveland, which controls the business in several cities in this locality. J. H. ("Doc") Lane, a veteran theatrical manager, will have charge of the local office.

gross for the entire twelve shows, and \$304 for a matinee (Monday).

Mr. Curtin's show played to \$3,700 on the week, and broke the afternoon receipts of "The Dreamlands" twice, playing to \$313 at the Monday matinee and \$311 on Saturday afternoon.

The house was packed to the doors at each performance. Millie De Leon ("The Girl in Blue") was the extra attraction with the Curtin show, playing the engagement under a percentage agreement for her share of the gross takings, which netted her a big figure. The "house" and "show" each bore one-half Miss De Leon's share.

## CAICEDO INJURED.

Greene and Werner are playing at the New York this week, having jumped into the place on the bill left vacant by the non-appearance of Caicedo, the wire artist.

Caicedo injured himself while playing at the Shubert, Milwaukee, last week.



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To-day VARIETY commences its third year upon the second anniversary of its birth. We believe birthday congratulations are eminently proper, so we congratulate ourselves.

Two years is a long while looking forward; a moment in the past, but we can not forget the declaration at the head of this column upon the occasion of VARIETY's first issue, and we congratulate ourselves more upon this score than anything else. Never, since the initial publication of this paper, has the policy been changed one iota. It is precisely the same to-day as it has always been, and VARIETY has proven the opinion that a theatrical newspaper honestly and fairly conducted could not be a failure.

That opinion may have been so colored by tradition no one dared to attempt it on the theory it would be a useless and costly experiment. But it was worth the try, and had we failed with us would have gone down the application of the oldest of proverbs "Honesty is the best policy" to theatrical journalism.

There has not at any time been a desire on our part to recapitulate what VARIETY has done—if it has done anything—for the

good of the variety business or the artist, but we do want to say that no one has ever read an objectionable or questionable advertisement in our columns; that our news pages are particularly free from scandal excepting when the publication is considered a just censure, and that VARIETY has helped in no inconsiderable manner in raising the general estimation of the vaudeville artist to a much higher level than formerly obtained, mainly through quotations from its columns by the press of this country and Europe, for which we were given credit sometimes in the paper using the matter; more often and most often not.

The fixed policy of the paper is for the artist; has been and will be; not for any one artist or for any one class or association of artists, but for all the artists.

Whether this has been fully appreciated by those who should appreciate it the most we have not stopped to consider; neither do we care, for the raking into the past is a tiresome proceeding at best, but VARIETY is the first and only paper to stand between the artist and the manager; and when we say "the manager" we do not of a necessity refer only to the United Booking Offices. That institution is not all the vaudeville of this country by any means—its own ideas to the contrary—nor are the United acts all the artists of America.

The policy of VARIETY towards opposition in vaudeville remains the same. We believe opposition or organization to be the only salvation of the artist. Without either he can be crushed and oppressed, and we have not the least doubt he would be.

As far as VARIETY could it supported Klaw & Erlanger while that firm was in vaudeville; from the beginning up to the moment they left. When they left, the opposition was taken away by the action, and there was no need to support them further. While in vaudeville Klaw & Erlanger were entitled to all and any consideration, as any opposition would be, but once out, with the reasonable supposition they had accomplished their aim, or retired in a manner satisfactory to themselves, there remained no further cause to uphold them.

Without Klaw & Erlanger entering vaudeville last Spring, the condition would have been much the same as it is now. The short time spent by them in vaudeville did much for the artist, more than the artist seemingly realizes, not having met the condition previously where no opposition existed, a condition on view to-day.

The managers advance arguments against this. They say that opposition brings new acts into vaudeville, crowding out the vaudevillian, and so on, but the artist is not required to place full faith in all the manager says. He is a biased person, and when alone or in the company of his conferees dreams, thinks and talks of low salaries. Some of the leading managers have uttered erroneous statements so often regarding artists and acts that they have finally grown to accept them as true.

VARIETY will support any opposition which may arise in the future. We trust the next promoter of an opposition in

vaudeville will not operate on a speculative basis. It is not necessary. There is money in vaudeville. Barrels of it have been taken out, and there are barrels left.

It is truly pitiful to behold the manager gnashing his teeth over opposition which may reduce his profits on one house from \$150,000 yearly to \$100,000. There is a vaudeville theatre close to New York which returns its owner over \$300,000 net profit each twelve months. It is open the year around, and has been said to have paid a profit of \$400,000 in one year.

VARIETY is for the organization of the artist, thoroughly, properly and directed in a business-like way. It is a safeguard too potent to suffer neglect. We agitated organization strongly, and pointed out the possible developments in vaudeville, which have since occurred. Now is the time to perfect a complete organization. It will never be missed so much as when it is needed.

VARIETY has kept its independence. It occupies a position somewhat unique through devoting space to critical opinions, through which it has incurred the enmity of many artists, no doubt; its policy of, for the artist and in favor of opposition, has brought it the hatred of a great many managers. In some cases the outspoken policies have rendered it unavoidable, we regret to say; in other instances, and this is especially applicable to some managers, we would not have it otherwise.

In burlesque at present the stability of that form of amusement is being evidenced daily in the face of the existing theatrical conditions. The people like burlesque, and it only behooves the managers to keep close scrutiny upon their productions.

An incentive for a momentary profit, or the belief that a show upon the old-time plane is the best policy only reacts—if not upon the show favoring the procedure, then upon some other.

There is no argument possible against good, clean, wholesome entertainment; it will weed out the objectionable patronage, for there are objectionable patrons of burlesque theatres the same as there are objectionable burlesque shows.

When the undesirable patrons can be driven away from the burlesque theatres through their taste for lewdness remaining unsatisfied, then, will the manager who prefers catering to this element see the error of his way.

Freedom in burlesque, conducted on the self-same principles now governing it, and a production befitting the prices of admission, will bring reward in the end, more substantial than the looseness which now seems to rule. By "freedom" is not meant vulgarity or suggestiveness, but the free rein given to the comedians under the observation of the producers, or a producer, if one is deemed necessary. A lively, well-dressed, good looking chorus, with female principals, similarly equipped, will do the rest.

The next season will develop what the passing of the tented field to the control of the Ringling Brothers means. The new heads of the circus business stand well in

their line. The Ringlings are respected for their showmanship and their business dealings, and it is universally expected that the coming circus season will witness a large improvement.

The aim of summer parks promoters seems to be towards organization. All manner of arguments, pro and con, on the subject are expressed. It is a big amusement field, with only a short season. The past season was disheartening to numberless summer park managers, and it will require a profitable season or two, together with a systematized effort, to bring them all, or even a majority, into the semblance of perfect union.

Mr. Hymack, the Englishman, with the novelty act, the copy of which, called "Mysticus," received a bad tumble over here, leaves Liverpool on the "Adriatic" Dec. 18, opening at the Colonial Dec. 30. Nellie Wallace, the English comedienne, leaves on the same boat, and appears at the same time and house.

May Yohe, who headed the bills at the Chicago vaudeville houses not long ago, is playing a circuit of "ten cent" houses in California.

E. F. Albee, of the United Offices, is expected to return Monday. He has been vacationing at French Lick Springs.

John E. Ince, Sr., and Company were closed after the first show Monday at the Trent, Trenton. Catherine Countiss and Company were dispatched by M. S. Benth-am to fill up the bill.

Little Cliff, an English act, will open in New York on Dec. 23.

Bedini and Arthur have been booked by H. B. Marinelli for a foreign tour commencing in June, next.

The Bonesettis, acrobats, have had their engagement at the Hippodrome prolonged six weeks. It is a Marinelli act.

Winkler's "Five Madcaps" have been booked through the Marinelli office for their acrobatic dance in the burlesque on "The Merry Widow," to be played by the Joe Weber Company commencing Dec. 23.

Herbert Lloyd, the comedian, sails on Tuesday next for England, having postponed his trip a week in order to play an "emergency date" at Bennett's, Montreal.

Clermont De Lion opens in New York on Jan. 20.

Horace Goldin, the illusionist, assisted by Jeanne Fransioli, will return this month for an American tour, opening at the Colonial Dec. 23.

The Sandwinas, a foreign acrobatic number, make their appearance at the Colonial, Dec. 23, booked by H. H. Feiber.

Ray Hodgdon, son of Sam Hodgdon, of the United Offices, is recovering from his recent serious illness. Mr. Hodgdon, Jr., enlisted in the U. S. Army, and was stationed at Fort Slocum when his discharge from the service on account of sickness was received.

# TO-MORROW VAUDEVILLE'S SECOND DARK SUNDAY

**The Board of Aldermen Fails to Afford Expected Relief. Better Conditions Are Looked for Next Week, but Nothing Positive**

The Board of Aldermen at its meeting on Tuesday last failed to pass the measure aimed to give relief to the New York theatrical managers. The amendment to the charter, if passed, would have allowed talking, singing and music on Sundays.

It was referred to a Board Committee by a vote of 35 to 34, and a hearing given yesterday. The next regular meeting of the Board is Tuesday, when it will again take up the matter of Sunday shows.

How much relief, further than to have opened the theatres on Sundays, the proposed measure would have afforded is difficult to gauge. The provision of "vocal and instrumental music," besides "lectures" or talking, would have admitted three style of acts to a variety stage on the Sabbath. By stretching matters a bit, maybe a singing sketch, in civilian dress, would have been permissible, but the makeup of a bill of nine or more numbers would be monotonous without a more varied assortment.

The belief is that the committee may delay action on the amendment until the Legislature at Albany convenes, when the theatrical managers will be referred to the up-State body for the revocation of the present "Sunday" statutes.

The "Sunday" managers held a meeting Thursday, and the committee of three appointed last week is said to have been instructed to take any steps deemed urgent under the circumstances to obtain the legal right to open theatres on the Sabbath.

The managers will very probably go to Albany before the legislative session shall have progressed far. A bill will likely be drawn up and presented to the Assembly and Senate shortly after the first day.

The New York press, with an exception or two, has taken a stand in favor of a more liberal construction of the "Sunday law," and this view seems to be universally held.

Last Sunday in New York City the regular patrons of the vaudeville houses were at a loss how to spend the day, while down on the lower East Side the streets were packed with people to whom it had become a habit on the seventh day to pass either the afternoon or evening in one of the many Hebrew places of amusement.

Transients in the city thought Broadway was a peculiar place. The famous thoroughfare was empty and silent, although the restaurants were widely patronized, diners arriving early and remaining late, having no other place to go.

To-morrow will bring additional burdens to the police, and unless where an injunction has been granted by the courts restraining the police from interfering, no public entertainment will be given. Last week a few moving picture proprietors invoked the aid of the courts, but no theatrical manager sought legal assistance.

Managers are somewhat alarmed over the prospect of having their houses indefinitely closed one day each week, with

their patrons finding other means of passing the time. When permission is received to reopen, it will have to be a coaxing process to again attract the patronage which the closing drove away.

There is much speculation as to the final outcome of the question.



NEW EMPIRE THEATRE.

The illustration above is a reproduction of the architect's drawing of the Casino, Brooklyn, which will house the burlesque shows of the Empire Circuit Company, beginning next season. It is located at Flatbush avenue and State street, near the terminal of the Long Island Railroad. Title to the ground has already passed to the Empire Company and everything is in readiness for the beginning of building operations.

## MORRIS WILL STAY.

Worcester, Mass., Dec. 13.

The following official announcement has been made by the management of the Franklin Square Theatre here:

"The William Morris Amusement Company leased the Franklin Theatre for a period of five years. Business at the time the house was taken over by us was very poor, but under our management has increased rapidly. We are more than satisfied with the business now being done and our prospects for the future, and shall continue to present the highest class of vaudeville performances at the lowest possible prices. So far as any rumors to the effect that Klaw & Erlanger or any one else is going to take the house from us, we would state that all such rumors are without foundation, and are absolutely false. We will continue to operate the Franklin every day of the term of our lease.

(Signed)

"William Morris Amusement Co."

## CURTAIN WIGWAM PLANS.

San Francisco, Dec. 13.

It appears that the inability of the Wigwam management to complete the purchase of a lot adjoining their new People's Theatre, now in course of construction, will necessitate a curtailment of the original plans. The result will be a house of somewhat smaller capacity than was originally intended.

## "LAYING OFF" "K. & E. ACTS."

Three of the "Klaw & Erlanger acts" given to the United Booking Offices to route have been "laid off" for this week by the latter agency.

The acts are Brindamour, "The Jail Breaker"; Delmore and Lee, and Lee Harrison.

The agreement entered into by K. & E. and the United regarding the transfer of acts is understood to have been a "play or pay" arrangement. While Klaw & Erlanger are liable under their contracts, it is said that any claim or suit instituted by an act to recover under a K. & E. contract will be turned over to the United to take care of.

## 15 BY CHRISTMAS, SAYS MOZART.

Edward E. Mozart comes forward this week with the interesting announcement that by Christmas he will control a circuit of 15 houses. At the same time he makes definite announcement of the positive acquisition of theatres to be turned over to vaudeville under his control in Hagerstown and Frederick, Md., and Braddock, Pa. He has also Cumberland, Md., in prospect, and it is expected that before the end of the current week this deal will also have been closed.

Hagerstown and Braddock will open Dec. 23, being booked in conjunction with the six houses controlled or booked by Mr. Mozart in New York State and Pennsylvania.

These movements are particularly interesting in view of Mr. Mozart's connection with the newly formed Alpha Circuit on the Pacific Coast, and it was hinted that he might be seeking to extend his circuit Westward with the purpose of forming connections by which he could play acts from his own circuit to a point where they could make an easy jump to the Alpha's most Eastern stand and so continue on.

The connection in Braddock, which is in the vicinity of Pittsburg, might indicate a disposition to get into the general neighborhood of Cincinnati, although the more Southern houses point the Western extension in the direction of the Southeast. From Dallas, it is figured acts might reach Kansas City by a two days' jump.

The more probable explanation is that Mr. Mozart is taking advantage of present vaudeville conditions to secure good attractions at reasonable prices, and so extend what is already a profitable three-day circuit.

He is seeking a stand in Wheeling, W. Va., and bid for the Burtis Opera House in Auburn, N. Y., which was transferred this week to J. B. Morris and Joseph E. Shea. Several New York State towns are also being considered.

## BURWOOD QUILTS VAUDEVILLE.

Chicago, Dec. 13.

The Burwood Theatre, Omaha, gives up vaudeville for dramatic stock. It was formerly a Sullivan-Considine booking connection.

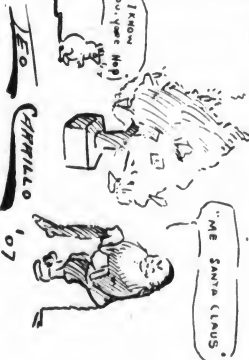


WESTERN WHEEL'S PROJECTED BROOKLYN HOUSE.

The cut shows how the Western Burlesque Wheel's new Williamsburg (Brooklyn) Theatre will look when it is completed. The iron work has been placed in position up to several stories, and it is promised that the building will be ready for opening some time in March. It is located at Ralph avenue and Quincy street, and will be in opposition to the Gayety (Hyde & Behman) of the Eastern Burlesque Wheel.



# THE SITUATION is TODAY



### SMALL WESTERN HOUSES ON MARKET.

Chicago, Dec. 13.

A number of vaudeville theatres in the smaller towns of Illinois and Indiana are on the market to the highest bidder.

These places enjoyed prosperity until several weeks ago, when the general theatrical depression seemed to affect them more than the higher-priced theatre, and the owners are now anxious to be rid of their ventures.

Several of the small theatres have already closed their doors, the bottom of their business having completely dropped out.

### EDWARDES' OFFER FOR MISS SUMMERVILLE.

From "Dear Ol' Lunnun," Geo. Edwardes, the legitimate manager and director of the best known musical plays which have been produced there, has forwarded an offer to Amelia Summerville to play under his management in the big English city.

Miss Summerville has vaudeville prospects, but may accept the London manager's tender.

### NEW LONDON LIKES VAUDEVILLE.

The success of Vion & Lowe's travelling vaudeville show while playing at the Lyceum, New London, Conn., three days last week impressed itself forcibly upon Ira W. Jackson, the manager, who made the firm of agents an offer to turn over his house for their vaudeville bookings three days each week for the remainder of the season. Vion & Lowe are considering it, having other towns of about New London's size in view for a small circuit.

They have agreed to take the house anyway for four weeks, commencing the Monday before Christmas.

Sears, the illusionist, is the feature of the road organization. He has added the "straight-jacket escape" to his repertoire, and caused a sensation in the New England town by escaping from the canvas restrainer in 22 minutes, after having it placed upon him by officials from the county jail.

### MANCHESTER'S "FLUFFY" ENJOINED.

Late last week an injunction was served upon Bob Manchester, the burlesque manager, by the New York "Herald," restraining him from using the name "Fluffy Ruffles" as the title of the first part of the "Vanity Fair Company," playing at the Star Theatre, Brooklyn. The "Herald" demanded \$3,000 damages.

A hearing was had in the United States District Court in Brooklyn on Friday. Mr. Manchester declared that the name was used only on the programs, and was not advertised as a feature of his show. He said the title was selected haphazard and with no intent to steal the "Herald's" thunder.

He agreed to discontinue its use, and the case was dropped. A new set of programs with the "Fluffy Ruffles" eliminated was printed for the remainder of the week.

Otto Brothers did not play the Colonial Monday, and Fields and Ward have their place for the week. James J. Morton was also out of the bill, caused by sudden illness which prevented the other act from appearing likewise. Winsor McCay stepped into Mr. Morton's position.

### TWO MORE FOR ORPHEUM-S.C.

Chicago, Dec. 13.

At the offices of the Sullivan-Considine Circuit in this city it is stated that two new theatres will be added to the four already selected to book in conjunction with the Orpheum Circuit. They are located at Vancouver and Tacoma.

In each of the four cities—Butte, Spokane, Seattle, and Portland—where the Orpheum attractions will be seen are two or three houses. Only the larger houses will be turned over, giving Sullivan-Considine about the same foothold in that territory as previously.

The Coliseum, Seattle, it is believed will be made a "two-a-day" house under the new arrangement. The Coliseum is one of the largest and finest theatres in the Northwest, seating 2,600 on the lower floor.

### SCRANTON HAS ANOTHER.

Scranton, Dec. 13.

The Orpheum, a vaudeville house here, which has been building for several

### ROBINSON'S TEMPORARILY CLOSED.

Cincinnati, Dec. 13.

Eight vaudeville acts which appeared at Robinson's Opera House last week are in anything but a pleasant mood, owing to the fact that Nicklas Schlizonyi, the manager, failed to pay salaries last Saturday night. Three of the acts, however, received checks for one-half of the week's salary. The Delaur Opera Trio and the other acts will attempt to hold the management to the original terms of the contracts and endeavor to collect their money. The two performances Sunday were run on the co-operative plan, and not enough was secured by the individual artists to be of any consequence. Joseph Werbel, the gallery watchman, heard that the things were bad and got his \$15, by stating at the box office that the people at the office wanted \$15 in a hurry.

Manager Glickman, of the International Theatre, Chicago, stated that if Schlizonyi had any idea of bringing the Italian Opera Company to this city he knows nothing of

### ATLANTIC GARDEN CLOSED SUNDAY.

With one exception, for the first time in fifty years, the Atlantic Garden on the Bowery closed tight last Sunday, along with the other amusement places in town.

The previous occurrence was about twelve years ago when the then presiding Mayor issued an order that everything remain locked on Sunday, an order which held good for two months.

The Atlantic Garden gives a musical entertainment, with vaudeville numbers sandwiched in.

### GRACE LA RUE GOING TO BERLIN.

Through the office of H. B. Marinelli Grace La Rue has been engaged for the Wintergarten, Berlin, where she will appear next April for that month only.

Upon the conclusion of the Berlin stay Miss La Rue will return to New York to participate in the revue which will be placed by Florenz Ziegfeld upon the New York Roof next summer.

### VAUDEVILLE IN BAYONNE.

The Bayonne Opera House, the handsome new theatre opened in the New Jersey town less than a month ago, will play a vaudeville show next week, and it is probable that the variety policy will be made permanent by the Bayonne Theatre Company, which owns the property. Melodramas and combinations have been playing there since the opening.

Next week's bill is made up of Charles H. Burke, Pat Touhey and Company, Grand Opera Trio, Le Maire and Le Maire, Three Tumbling Toms, Cantor and Curtis and Frank Dunn. No announcement as to where this bill was booked, or who would be the future agent has been made.

The Opera House was built at a cost of \$140,000.

The Two Grassis, a musical act, opens in New York on Dec. 23 through Marinelli's bookings.



LITTLE GARRY OWEN.

Master Owen is as bright as his picture. On the stage he is perfectly self-possessed, and capable of delivering a monologue or playing the principal role in a juvenile sketch, two acts young Mr. Owen is always ready to supply the managers with.

Where he is not restricted from appearing through his age, Garry is a welcome visitor, and can repeat in a house often.

months, is now completed to the point where interior decorations are being put in. It will open Dec. 23. The property will cost \$50,000, and will have a seating capacity of 1,380.

It is presumed that Max Spiegel, the promoter of the venture, will be resident manager. Ten, 15 and 25 cents will rule as the matinee prices, while the night scale will be up to 50 cents.

S. Z. Poli has a vaudeville house in operation here, and there are two burlesque theatres.

### PLUNKETT TAKES MALDEN HOUSE.

The vaudeville house at Malden, Mass., passed under the management of James Plunkett, of Reich & Plunkett, on Monday last. Previously it was known as "Hathaway's," but Mr. Hathaway retired Saturday. Mr. Plunkett will conduct the house in conjunction with his other establishment in Pittston, Pa.

Mr. Plunkett placed a bill for this week.

it. Schlizonyi is reported to be out \$3,000 by his local venture.

Mr. Warren, press representative, received the following telegram from Schlizonyi:

"Chicago, Ill., Dec. 8, 1907.

"Please take care of all receipts. Satisfy performers, help, and cancel contracts. Will close house for two weeks. Grand opera opens Christmas. Will settle bills later."

### ONE SHOW ON SUNDAY.

Frances Rockefeller King, the club agent of the United Offices, ran off a vaudeville show scheduled for last Sunday in spite of the enforcement of the "blue laws." The entertainment given by the Cosmopolitan Association at the Lexington Avenue Opera House began at exactly midnight Sunday, and ran until 2 o'clock Monday morning. Six acts made up the program.

Geo. Spink, the singer, opens at Keith's, Cleveland, Dec. 16.



LILIAN SHAW.

Lillian Shaw, who has been appearing in vaudeville for the past five years, and has been greeted with oration after oration wherever she has played, and who created the part of Josephine Burnett in Geo. W. Lederer's production of "The Girl Rangers," where she scored a tremendous success, has been secured to create a new part with Mr. Henry Liegfied's new production, which will open at the New York Theatre under the management of Kiaw & Erlanger.

This vivacious little comedienne bids farewell to the vaudeville stage for some time to come this week, as Mr. Liegfied's production commences rehearsals week of December 16. Her hosts of friends wish her success in her new part.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Scranton, Pa., Dec. 7.

Editor VARIETY:

I noticed in VARIETY Nov. 30 a criticism of a performance of Harry Bryant's Extravaganza Company, in which "His Fortieth Wife" receives a mild roast, and it is suggested that the trouble with the piece may rest upon the shoulders of the author.

Would like to say in self-defense that last season VARIETY gave a sketch of mine, "Arrival of Prince Hadji," played by Robie's "Knickerbockers," a very nice notice.

Mr. Robie insisted that my lines should be followed as closely as possible in the production. Mr. Bryant did not. That seems to be the answer.

The burlesque following, like the rest of the world, seems to be composed of all kinds of people. Mr. Robie adopts one plane of burlesque and makes money. Mr. Bryant works upon another line, and is equally successful. Each manager appears to realize more fully what his patrons desire than we do.

While the changes that seem to have aroused the VARIETY criticism have been marked, I am free to state that my chief regret has been caused by Mr. Bryant's allowing his company to substitute worn-out parodies in place of the beautiful music originally written for the production by Mr. Louis Doll. E. Tracy Sweet.

Editor VARIETY:

Acting upon the suggestion embodied in VARIETY's review of the "Transatlantic Burlesquers" last week, I have written to the management requesting that if my name is being used on the program as writer of the lyrics for the show, it be removed immediately. It was indeed news to me to learn that my name was on the program of the "Transatlantics" at all this season. I seem to be credited with a sin I didn't commit. Last season I wrote several songs used in the show, but this year I am responsible for absolutely nothing in the performance except the words and music for the opening chorus. I presume that the program matter of last season has carelessly been allowed to stand.

This is all of no interest to you, I know, but it is pretty tough on me to be made responsible for a lot of poor material that I know nothing about whatever. I'm glad to learn about the matter so that I can put a stop to it.

Louis Weslyn.

Sedalia, Mo., Dec. 7.

Editor VARIETY:

Have just finished twelve weeks over Chas. E. Hodkin's Lyric time, and among other souvenirs picked up on the trip I have a check for \$22.50 that I was persuaded to accept from Manager J. H. Shaw at McAlester, Okla.

It was returned marked "Insufficient funds." Have given him every opportu-

ity to "make good," but I guess it's a blank, hence a word to acts going that way. Clever Conkey.

Easton, Pa., Dec. 7.

Editor VARIETY:

Among the advertisements in a recent issue, I noticed a team terming themselves "The Original Dancing Jugglers." I wish to state that I have used the title "Original Dancing Juggler" for the past ten years, the truth of which can be substantiated by programs and press notices from the Keith, Proctor, Pastor, Kohl & Castle, and other first class establishments; also by numerous managers and artists who know me personally.

I am the first and only artist in the world combining different and difficult feats of juggling, spinning and balancing in their different branches, simultaneously and in unison with various advanced steps of clog, soft-shoe, fancy and eccentric dancing. If my title must be infringed upon, I hope the purloiners will at least drop the word "Original," leaving that for the "first" in the field.

H. M. Lorrette,

"The Original Dancing Juggler."

Philadelphia, Dec. 4.

Editor VARIETY:

I beg to say a few words with reference to the article printed in your paper, also the letter in answer to same, from Jack Magee (Murphy and Magee), in which an argument seems to have arisen as to who claims priority to the use of the title "Philosophical Comedian." I hardly think it worth much discussion as it is of slight importance. It does not matter much as to who was first in the field with it, and as I know that I did not get my idea from Mr. Magee, also that Mr. Magee did not purloin the idea from me, I put it down to a coincidence.

Mr. Magee and I are very good friends personally, and I am writing you this letter to let folks know that no friction exists between us.

Besides, I have recently done away with the title "Philosophical Comedian" entirely. Edward Clark.

The members of the "Washington Society Girls" (Western Burlesque Wheel) wish to extend their sincere thanks to all assisting them during the illness of Miss Lottie Le Roy, former member of the above company, who died on Saturday evening, Nov. 30. Miss Le Roy died of pneumonia and pleurisy in the St. Joseph's Hospital, St. Paul. Special thanks to Mr. William Collier and Company, Mr. Charles Falke and his "Colonial Belles," Mr. Charles Franklyn and "Rialto Rounders," Miss Toma Hanlon and "Strolling Players," Manager Miller and staff, Dewey Theatre, Minneapolis; Manager Rice, for Keller and Thurston; Manager Van Rov and staff, Star Theatre, St. Paul; Three Brothers Weisman, hotel men, Minneapolis; Messrs. Hooper & Weeks, National Hotel, Minneapolis; Mr. Cameron, Liberty Hotel, St. Paul, and many others.

## ROSS AND FENTON'S "FLYER."

Ross and Fenton appeared at the Twenty-third Street Theatre this week in their sketch "Just Like Any Woman," the first time they have played it in six years. The short vaudeville "flyer" may be continued one week more at the Colonial.

Ross and Fenton are principals in the Jos. Weber show, and that manager, whose playhouse is closed during the preparation of the new burlesque on "The Merry Widow," was inclined to object to the vaudeville dates, claiming that they interfered with Ross and Fenton's attendance at the rehearsals of the new piece. The team, however, managed to find time to attend the rehearsals. Jules Ruby booked the two weeks in vaudeville.

## ENGLISH CIRCUS MAN AT "HIP."

Ed Wolff, with his wife, will appear at the New York Hippodrome Dec. 23 and show two animal acts brought over with him from London. The engagement was made by cable this week through the

## CLEVELAND "HIP" OPENS DEC. 30.

Cleveland, O., Dec. 13.

Manager Max Faetkenheuer, of the Cleveland Hippodrome, which opens Dec. 30, has engaged the following chiefs of staff behind the stage: William J. Wilson, stage manager; Alfred Smith, assistant stage manager; John Zemecnic, musical director; J. K. O'Brien, assistant master mechanic; Oscar Scheck, chief electrician; William Abels, assistant electrician; Jacob Rosenfeld, master of properties; Charles Hopple, constructing carpenter; Charles Calfe, armorer; Thomas Calfe, chief of stables; George H. Williams, chief scenic artist, and Don DuBois, assistant scenic artist.

An innovation in the conduct of the house will be a series of "automobile boxes." They are designed as a convenience for patrons who wish to stop in from their automobile trips, wearing their touring clothes. The stage can be seen perfectly from every corner of the boxes, but the occupants are invisible from the body of the house.

Max Faetkenheuer is popularly known as



WELCH AND MAITLAND.

High Class Grotesque Logmania Dancers. Now with Bob Manchester's "Vanity Fair."

Marinelli New York office. Mr. Wolff left on the "Mesaba" the 12th.

He is a widely known circus man on the other side, and is said to stand second only to Albert Shumann as a trainer of horses. The acts Mr. Wolff will play at the Hippodrome are a 4-horse number, and another called "Three Friends," including a pony, mule and dog. Mrs. Wolff directs the latter act.

Wolff is the first trainer who broke in a zebra for ring purposes.

Edna Luby received a quick engagement at Hammerstein's on Monday, and has remained there for the week, Charlotte Parry and Company having had their engagement for this period extended until March.

the "Oscar Hammerstein of the West." He has directed everything connected with a theatre from the orchestra to the erection of the biggest playhouse west of New York.

He was born in Berlin and first appeared before the public as a concert cornetist. About fifteen years ago he came to Cleveland to direct the Lyceum Theatre orchestra. Later he took a contract for furnishing the music at practically all of Cleveland's theatres.

In 1904 he promoted and built the Euclid Avenue Garden Theatre, which he has successfully managed since that time. A stock company was formed that year and the \$2,000,000 Hippodrome erected. Mr. Faetkenheuer becomes manager of the enterprise. It will play circus, concert and other independent attractions, with vaudeville bookings by William Morris.



## LONDON NOTES



London, Nov. 30.

George Ginnett, the last of a noted English circus family, died at Brighton Nov. 25. Frederick Ginnett, the head of the family, was a keen competitor of the Astleys and Henglers of old days, and amassed about half a million dollars under the tents. While the circus is well intrenched in Russia, and in both located and travelling form is more or less in evidence on the Continent, in England at present its glory has very much departed. "The good old U. S. A." is now, and has been for some time the greatest circus country in the world. As a natural consequence it now leads the world in big flying acts. Fred Ginnett, in the third generation of that name, now exploits equestrian pieces on the stages of music halls, such as "Dick Turpin's Ride to York," four horses; "Rejected Remounts," four horses; "A Hunting Morn," in which a great leaping horse figures; "St. George and the Dragon," seven ponies; Balloon Polo on horseback, etc. Some of these pieces are built from old circus skits, and to say Ginnett is making money with them would be putting it mildly.

The agents are beginning to look thoughtful, as a special Federation meeting set for Dec. 15 is advertising its addenda, and among subjects that will come up for debate are the present rates of agents' commission and their devious office forms, while the commission on return engagements will also be considered. By the present scheme, if Agent Blinks books you on the Stoll tour, and then grows so careless you get Agent Jinks to book the tour the next time, you must pay 10 per cent. to both Blinks and Jinks, a total of 20 per cent., or one-fifth of your entire salary. If you don't Agent Blinks hales you up in court, flashes his next engagement clause, and makes you pay both the 10 per cent. and the court costs. The 10 per cent. charged all over England is split right along with the managers, and requires the performer to give the agent one week's salary out of every ten, which is something too much of a muchness.

On Dec. 9 the Moss-Stoll combine open the Birmingham Grand, on which they have spent \$100,000, putting in marble staircases and the like; reconstructing the acoustics; introducing a showy color scheme of red and cream and gold, and making the theatre finer every way than it formerly was. Mr. Edward Foster, for four years manager of the Bordesley Palace in suburban Birmingham, assumes the guiding reins, and there are rumors that the Bordesley will revert to melodramatics.

John Ringling was here last week, and left for Paris, Berlin and other ports, stopping at the Savoy while with us.—George Foster is just back, and Harry Lauder will be warmly welcomed when he gets off the next boat.—Sam Bury, the agent, was married last Monday to Kate Badrian.—The Queen's Palace, Rhyll, was burnt to the ground last Sunday, and artists lost "props" to the value of about \$800, some being left in an awful

condition, unable to get out of town unless helped.—In Germany the I. A. L. is kicking about a "thirty-mile" barring clause, the "three-day bunk" and various other things, and if something isn't done there may be trouble after a bit.—At the Hackney trial matinee the agents rather got turned down, and no special stalls were reserved for them.—Last week a self-confident firm announced that it had coached four acts for this trial show, and would announce the result this week. It



YOURS TILL THE BELL RINGS.  
LOUIE DACRE.

now advertises: "No definite reports to hand, yet, but didn't they go well?" Query, were they boosted?—Father Graydon now announces an all-week trial show at the Middlesex, for "amateurs and artists" Dec. 16, that bad week before Christmas.—A new Empire is planned for Kingston-on-Thames, London.—Canterbury celebrates 55th anniversary Dec. 6.—Seymour Hicks and wife are dramatic stars booked at the Palace for late in 1908.—Variety Theatres Consolidated have declared 7 per cent., 1 per cent. less than usual (strike, etc.).—Maurice Hyman, father of Sidney Hyman and the Hymans of South Africa, died suddenly, and was buried yesterday.—The Water Rats had a tremendously successful matinee benefit at the Pavilion, the Flying Weavers, an aerial stage act from the States, showing their act for the first time and giving a wonderful show.—Gracie Grahame, a golden-haired favorite of the halls, is back after quite a long absence in Australia and South Africa.—Marie Loftus is scoring heavily in Johannesburg.—The new Hippodrome, Sheffield, is working hard to open Dec. 23, but has had considerable trouble, and the latest municipal nuisance is a declaration that there is a right of way through the building, in honor of which a passage must be constructed through it and guarded night and day by a policeman.

Lawrence and Harrington have been booked over the Western States Circuit by Louis Pincus.

## MME. KALISCH IN VAUDEVILLE HOUSES.

Louisville, Dec. 13.

For the week of Dec. 23 at the Mary Anderson Theatre, Mme. Kalish will appear in a play, the booking having been made by the Shuberts previous to the conversion of the house for Klaw & Erlanger's vaudeville. The lease to the American Theatre Company provided for the contract also.

Another of the American's vaudeville theatres which will house the same actress will be the Garrick, St. Louis, for week of Jan. 6, when vaudeville must vacate for the time being, likewise.

## WOULDN'T PLAY PICTURE SHOW.

Youngstown, O., Dec. 13.

The Theatro Neapolitano, playing Italian and American acts, together with moving pictures, opened here this week. The Italian acts speak in their own language, and the theatre caters especially to the Italian colony. The Novello Trio, a singing act, arrived from New York Monday, but when they found that they were expected to go into a moving picture house, instead of the expected high class vaudeville theatre, they refused to appear. Joseph Wess, formerly manager of Avon Park, engaged the trio for a concert in the entertainment hall, but the singers left unannounced before the date set for the concert.

## STERNAD LASTED 80 HOURS.

Chicago, Dec. 13.

A testimonial benefit was tendered Edward Payson Weston, the walker, at the Garrick Sunday. The program consisted of vaudeville acts playing at the Kohl & Castle houses. C. E. Kohl had charge of the affair.

J. A. Sternad, who courageously participated in the 100 hour walking match from Milwaukee to Chicago contest last week, kept up the gait for about 80 hours and then gave up the task. William Johnson, manager of Riverside Park, Aaron Jones and P. J. Schaeffer dropped out when the blizzard was raging and returned from Kenosha in one of Mr. Johnson's motor cars.

Mr. Sternad says he has an offer to walk up and down in the window of a State street department store, and a "5-cent" theatre offered him \$40 a week to promenade in front of the place. He says it will be several weeks before he can use his feet for transportation.

The Argottis, a "Risley" act, opens at the Union Square, Jan. 20.

Libbey and Trayer are again after vaudeville engagements, having closed with Yorke and Adams' "Playing the Ponies" when that piece interrupted its tour preparatory to a showing at the Circle later this month.



FLORENCE GALE.

Miss Gale is the star of the picturesque comedy sketch, "The Girl Who Dared," recently produced in New York. Her methods are admirably adapted to the delineation of light comedy roles, and the "Olga" of her present vehicle fits her perfectly. She is supported by three men, and the quartet make up a splendid organization.

## "AN HYPNOTIC SEAT."

Over in Camden, N. J., where "Phil" Nash and "Sam" Hodgdon, of the United, have the Broadway Theatre playing vaudeville under the residential management of John Peebles, there is, says Mr. Nash, "an hypnotic seat," Mr. Nash's expression to describe one orchestra chair in the house causing any one seated in it to fall asleep.

Mr. Peebles made the discovery, and a watch was placed on the mysterious resting place. The charm failed not. As no one else in the house slept during the performances, the manager knew it was not the bill, and has been trying to locate the reason.

Messrs. Nash and Hodgdon were delighted when they received the information about the funny chair, for it said "some one slept at every performance," and that meant some one paid one admission each show at least. That's a pretty fair record, of late, anywhere.

About \$3,500 will be expended on the Camden house for repairs, the most important being an entire new attractive front.

Gladdys Van, who left Murray & Mack's "On the Sunny Side of Broadway" a week or so ago, will return to vaudeville.

Kelly and Reno sailed on Tuesday to open at the Moulin Rouge, Paris, on Dec. 20. They were to have left on Saturday last, but missed the boat by an hour, through no fault of their own.



# WHAT CHICAGO SAYS

## Personal Opinions and Comments on the Vaudeville and Burlesque Situation.

**Walter F. Keefe** (Manager Booking Department, Western Vaudeville Association).—"In the very near future all first-class theatres will give more attention to sketches. Close observers believe that serious, well-constructed and well-acted sketches will be important features of all programs. The moving picture, electrical and scientific novelty field is practically undeveloped. The man who can keep pace with the kaleidoscopic improvements bound to come is fortunate. Retrospectively, vaudeville has shown an amazing growth and development. The future, at least for the next ten years, should be a continuation of these conditions. Good vaudeville acts, novelties and original conceptions will always command good salaries. Bad acts will be eliminated. Personally I believe the friendly competition among managers booking their houses with affiliated circuits will always keep the salaries up. All managers are looking for good acts. Invariably they do not care to wait long for them. Have nothing to say regarding the so-called Advanced Vaudeville invasion except that no one was seriously injured, and the whole theatrical situation will be clarified when the forthcoming end is definitely announced."

**Paul Goudron** (Manager Booking Department, Sullivan-Considine Circuit).—"Owing to the fact that I have been on the Coast for the past seventeen years, and have only been in Chicago three or four weeks, I will not say anything regarding the situation in this vicinity. I will say, however, that the houses on the Coast are doing as good business as ever, and that the managers out there scarcely feel the financial flurry. Now that artists can get a good number of consecutive weeks on the Coast, the days of five and ten shows a day are over on the Coast, and three-a-day is the regular number of shows given in all the houses at present. In a very short time you will see a string of two-a-day houses in the far West. I might add, regarding the situation here in the East, that the supply of acts is largely in excess of the demand, thus having a tendency to lower salaries."

**Sam Du Vries** (Vaudeville Agent, International Theatrical Company).—"I think the future of vaudeville depends principally on the booking agents employing the proper kind of acts and giving careful study to the likes and dislikes of the patrons of his various houses, and should have the co-operation of managers. Then as long as we give the public good vaudeville at proper prices it will continue to grow, as I think it is just the kind of amusement that appeals to the various nationalities that are making the fast growing population of our country."

**John A. Fennessy** (Manager Folly Theatre, Western Wheel Burlesque House).—"The shows this year are better and more complete as regards the comedians, material and general equipment. It is no longer necessary to inject suggestiveness. Our clientele appreciates clean shows. The comedy is more elevating and of the musical comedy style, and the patrons are

more pleased. Considering the money stringency, business is better than a year ago. Better class attendance is one of the marked advancements."

**Sid J. Euson** (Manager Euson's Theatre, Eastern Burlesque Wheel).—"Elevated Burlesque the same as vaudeville emerged from the old-time variety. I am a firm believer in clean and refined burlesque. A good show must consist of good comedians, bright material, showy

### FOUR VIEWS OF MR. JULIAN ELTINGE.

Recognized by press and public as the world's greatest impersonator. Mr. Eltinge's remarkable powers of impersonation are remarkably illustrated in the accompanying picture, which includes a photograph of him as he appears off the stage, and the others showing him in some of his famous character roles.



During the last few months Julian Eltinge's new act has been creating a sensation in the New York Vaudeville houses. He has proven himself one of Vaudeville's foremost artists and an absolute leader in his kind of work.

His act is extraordinary in that it combines the most delicate and artistic work and still has a sensational finish. Eltinge's act is extremely high class, which probably accounts for his popularity as a club and private entertainer. He undoubtedly plays more private shows than any other Vaudeville in America.

costumes and plenty of girls. Better class burlesque is the thing. It will get the money for the Eastern and Western wheels. All the shows must be clean. I believe in catering to all classes."

**William A. Singer** (Manager Empire Theatre, Western Burlesque Wheel).—"Give me a good clean show with some capable comedians, good working chorus and plenty of comedy. The regular burlesque patrons demand it. The days of the slap-stick are over. We are getting a better class of people."

"Oh, nothing," was the reply. "He just talks, but he doesn't hurt the show."

### FLOURNOY STOCK PRODUCER.

San Francisco, Dec. 9.

The management of the new Sixteenth Street Theatre has not yet been announced, but it is now certain that Al Flournoy, who was first slated for the post, will not be selected. Mr. Flournoy has accepted the offer of the Empire, San Francisco, to act as producer there.

With him will be associated James Lee, who before the fire was the star of the Lyceum Stock Company. He has since been in stock at the Unique, Los Angeles, and later at the People's, under the management of Mr. Flournoy. A. M. Zinn will stage the musical numbers of the Empire Stock Company, using his dancing girls as a chorus.

### PARISIAN MUSIC HALLS.

By O. M. Seibt.

Paris, Nov. 30.

Paris, the second largest city in Europe, is a poor place for vaudeville. Although there are plenty of so-called music halls, very few have a regular variety show. Straight variety is given only by the Alhambra and by the Printania, the latter being a summer place. The new Apollo, which started with variety, has changed its policy and has put on a "revue" like the Folies Bergère, Casino, Moulin Rouge, Folies Marigny and Alcazar. Managers over here seem to have little confidence in vaudeville. They rather continue to do poor business with a revue. Barrasford's experience at his Alhambra Theatre is the best proof that Parisians appreciate a good show. This house is doing the best business in town.

Parisians must have their revues—and they get them. It seems they cannot get along without them. Wherever you go in Paris you see a revue. The worst is they are all alike—same music, same jokes, same style of costumes and chorus girls. Even the "producers" are the same, generally Victor de Cottens or Quinel or Moreau.

Some halls in Paris have a reputation all over the globe. Why? Anybody coming from London and having visited the Empire, Alhambra or Palace is disappointed. What a difference in the building, the audience, orchestra, stage setting and management, ballet, dancers and chorus girls, and last, but not least, what a sort of "demonstration girls" in the promenade! Of course, this belongs to the "reputation" of Paris.

A custom over here is the "claqué." Not alone the audience is spoiled by it, but the "Chef de Claqué" will tell his brigade (or brigands) to hiss if the artist doesn't tip them.

It is improbable that any other big city has such unqualified stage hands and musicians as you will find in almost every hall in Paris. There is one good orchestra and stage management at Barrasford's Alhambra, but this seems to be all.

Courtesy of Columbus (O.) Citizen.



BERTIE HERRON

### CORBETT DIDN'T HURT.

When James J. Corbett was defeated for the pugilistic championship by the off-colored-haired Fitzsimmons, the ex-champion joined the Empire Show.

In one of the towns where the company played, a couple of natives looked the outside bills over on Tuesday morning, one saying: "Why, that's Corbett, who fought Fitzsimmons."

"What does he do?" asked the other.

"Oh, he dubs around, but he don't hurt the show."

Miss Herron Calls Herself the Minstrel Miss. That's a Mistake. She's a Hit. She Makes Up Like This Right Before the Audience.

# EVOLUTION OF CHEAP VAUDEVILLE

**How Vaudeville Has Progressed in the North-West.  
Two Solid Circuits in Battle Array Against Each  
Other. A Third in Process of Formation.**

(Alexander Pantages, mentioned in the article below, is unknown to the East, but looked upon in the West as the coming leader of the advanced grade of what was at one time "ten cent vaudeville." Mr. Pantages is a Greek twenty-nine years of age, and an intelligent, progressive showman. He has for an adviser Melvin G. Winstock, the leading attorney of the Northwest, an astute, discerning lawyer, with a practical and full knowledge of the show business. The moves made by Mr. Pantages are first submitted to Mr. Winstock, and he is the "local attorney" referred to in the following, who promoted the Western States Vaudeville Association. The Pantages Circuit is considered the factor in the Northwest which precipitated the Orpheum Circuit-Sullivan-Considine understanding, also referred to in this article, written by our Seattle correspondent.—Ed.)

Seattle, Wash., Dec. 7.

Seattle is to-day the absolute centre of the Northwest vaudeville business. This is the natural evolution of events that had their beginning here, and were expanded through the individual and collective efforts of men who lived and had their places of business in Seattle. Therefore the situation at the present time is of more than local interest.

It was just about four years ago that ten-cent vaudeville had its beginning in Seattle. Within a few months a score of houses sprang into existence and enterprising theatrical people, and others less familiar with vaudeville entered the field with ten-cent houses in other cities until from Seattle to Nanaimo, B. C.; from Seattle as far east as Helena and Great Falls, Mont., and to the south into California, hundreds of theatres and a dozen or more small circuits came into existence. It became a fight for the survival of the fittest.

Within eighteen months it was plainly seen that the field was over-crowded. Dozens of "store-theatres" went to the wall, dozens of managers went back to the plow, the axe and the miner's pick, whence they had come enamored of the golden prospects of "ten-cent vaudeville." Much money was lost as well as made.

One of the earliest in the Seattle field was Alexander Pantages, who secured a location in a small store at Second avenue and Seneca street, right in the heart of the retail district of the city. He had a dozen theatres in opposition within four blocks. Yet opposition seemed to spell success for Pantages, and of the many houses against him three years ago only two remain, both ten-cent theatres at this time and both with the same appearance excepting improved entrances as when they first started.

But Pantages began early with a policy of advancement. First he doubled the capacity of his house; then he added to the number of acts in his daily bill, rapidly increasing the character and expense of each act until none of the former cheap turns remained.

But the original house did not satisfy, and this last year Pantages, at an expense of over \$60,000, and an annual rental above anything paid in the Northwest, secured the entire building, converting it into a fine up-to-date theatre with a big

balcony, the house seating over 1,200 with a capacity of 1,500, including standing room.

Several years ago Pantages saw the necessity of controlling good time, and he began a program of expansion. To-day he has theatres in Bellingham, Wash.; Victoria and Vancouver, B. C.; Tacoma and

About the same time that Alexander Pantages entered the field John W. Considine, with his brother Tom, started within a short distance of the Pantages theatre. John W. was another who saw the possibilities of the business. He enlisted capital and brought out the Cohn theatres, of which the Star in Seattle was the leading house. With that nucleus, Sullivan & Considine began to expand. They planted theatres in all the large Northwestern cities and through their booking office obtained control of a circuit and time that soon made them one of the biggest factors in vaudeville.

Locally, the Sullivan-Considine interests had but two houses, the Star and the Orpheum, the former 10-20; the latter a ten-cent house. This last fall they opened a third house in Seattle, the Coliseum, one of the largest theatres in the country.

The Pantages and Sullivan-Considine interests early began to clash. First differences soon became bitter animosities, and now it is war to the knife and the knife to the hilt. Yet neither side seems to have gained much advantage of the other. Pantages has successfully opened houses in cities where the Sullivan-Considine

zation formed and perfected through the efforts of a local attorney. Through this arrangement Pantages secures his acts. The New York office is in charge of Louis Pincus.

Sullivan-Considine maintain their own booking offices in the East, their New York office being in charge of Chris O. Brown, who was formerly at Chicago. The latter office is presided over by Paul Goudron, formerly of Seattle, and the Seattle office is under the direction of Dan McNiff.

The Western States Vaudeville Association sends its acts first into California, then north to Seattle and British Columbia, then east via Boise and into Colorado, there to play over the Crystal circuit.

A new phase of the situation is the announcement made this morning that Sullivan-Considine have made an agreement with the Orpheum Circuit to book their acts from San Francisco north playing Portland, Seattle, Spokane and Butte and thence to Minneapolis. Nothing is known as yet about increased prices or any change in the present plan of "three-day," one in the afternoon and two in the evening with continuous on Sundays and holidays. Yet any move by the Sullivan-Considine people to change things will certainly be met by the opposition, and all the opposition is controlled by Pantages.

Seattle has been the home of many "wild-cat" circuits, and the original "smoke house" for more fanciful dreams than probably any city in the West where vaudeville has been reduced to a fine art.

Within the last six months two of these great things have been announced. One fell by the wayside with a terrific thump, and those that are not now in the woods still rubbing the sore spots have bobbed up again very serenely and are out with an announcement that completely shatters the prospectus of the former scheme.



THE DANCING MITCHELLS.

"HUMAN TOPS."

The Dancing Mitchells, called the "Human Tops," now with Carr's "Thoroughbreds," present one of the most novel dancing acts on the stage. In their "whirlwind" dancing, generally regarded as the swiftest ever seen, there is combined acrobatic work of a high degree, causing the act to crowd a great deal of spirited action into a small period of time.

Miss Mitchell attracts attention to herself through costuming, and the agility with which she keeps up to the pace set by her brother.

Spokane, Wash., and Portland, Ore. The Spokane theatre is owned by Mr. Pantages, and was but recently opened at a cost of \$75,000. In Tacoma he has secured the entire block, and permits have been issued calling for another expenditure of \$75,000. The new Tacoma house will be ready in a few months. In Vancouver the new theatre costing \$90,000 will be opened by Christmas.

Through the Pantages booking office, with Edward J. Fisher in charge, time is booked in at least a dozen other cities allowing turns playing the Pantages Circuit, a possible total of about twenty weeks.

dine interests were considered absolute. This has been met by advances by the enemy. At the present time both circuits are doing an enormous business. In fact, in all the larger cities the best acts are seen, and the theatres are not large enough to accommodate the crowds.

Both of these circuits control the field. Both have their headquarters in Seattle. Both plan the expenditure of large sums in this city, and others near by. Both maintain booking offices here, and route acts for the smaller houses in the smaller cities. Both are making money.

Pantages is a member of the Western States Vaudeville Association, an organi-



HONAN AND KEARNEY.

Honan and Kearney, the eccentric comedians who are pictured above, formed a partnership ten years ago, making their first appearance as a team with the Hazel Wood Comedy Company. Later they were members of the Spears' Comedy Company and also the J. Al Sawtelle Dramatic Company.

For the past eight years Honan and Kearney have grown extremely popular and well known to burlesque patrons, and there is not a house of note in the country where they have not appeared, having played during that time with Irwin's "Big Show," "Little Egypt" Company, "Dainty Parade" Company, "Victoria Burlesquers," "Sam T. Jack's Burlesquers," "Fay Foster" Company, "Parisian Widows," "Washington Society Girls," and this season Honan and Kearney are with "The Oriental Coxy Corner Girls."



# PLENTY OF IDLE ACTS IN AND ABOUT CHICAGO

Chicago, Dec. 13.

One year ago there appeared in the First Anniversary number of VARIETY an account of conditions relative to the epidemic invasion of vaudeville in the provincial territory of the Middle-West. New theatres sprung up under most auspicious circumstances in towns of ordinary "one night stand" populations, and the rush of inspired promoters to establish variety houses in remodeled stores and dwellings followed steadily until nearly every intermediate section on the map had been thoroughly covered.

The demand for acts naturally became enormous, and for a time the dearth caused alarm. The agents were solicitous. The vocations of many who aspired for the stage or waited for opportunities, changed almost simultaneously with the urgent demand, and their fondest ambitions to become stage lights was realized.

Among the recent recruits are "veterans," some emerging from the ranks of the old variety field, and others from the "legitimate," which has in the past few years given vaudeville many acts.

The small circuit acts are ultimately permitted to appear in the large city theatres, and often advanced to the "Two-a-day" schedule, depending, of course, on their merit and quality.

What would become of the vast number of acts if the small circuits were reduced or vaudeville reverted to its plane before the "town" invasion began.

There are more artists idle to-day in the vicinity of Chicago than a year ago. The percentage of unemployed acts is not approximately known. One agent who books for a circuit of thirty or more small houses in the Middle States, had on his books last week about seventy-five available unplaced acts. Similar conditions exist in other booking offices. One reason ascribed is the closing of theatres. Another is attributed to the economy of managers who, instead of employing four or five acts a week, engage only three.

The ending of the seemingly unceasing cancellation practice would bring joy to the artists. The complaints are numerous. There is no reason why a system should not be formulated to overcome the evil and protect the acts against the lax method. The booking agent should dominate the out-of-town managers.

The vaudeville situation here has changed considerably since the opposition abdicated. The withdrawal of Klaw & Erlanger was regarded as inevitable, but it was not believed it would occur before the end of the season.

Klaw & Erlanger were important. The taking over of the Klaw & Erlanger acts by the United Booking Office caused a great deal of comment and surprise in the Middle-West. Most of the theatres in the Middle-West booking in conjunction with the United are booked up for the season.

In order to make room for the Klaw & Erlanger contracts, a large number of acts have either been cancelled or their time

shifted around. It will probably be two or three months before the situation becomes normal.

## ONLY SLIGHT FIRE DAMAGE.

The damage done to the Bayonne Theatre, Bayonne, N. J., by fire last week was not nearly as serious as was at first thought. The damage was mostly caused by water and the axes of the firemen in the lobby.

Dave Kraus, who books the attractions there, declared the stock burlesque company which is to hold forth there will continue Monday. A vaudeville show is being booked in conjunction with the burlesque pieces, changing weekly.

Amelia Stone, who closed with the Joe Weber show last Saturday, will return to vaudeville immediately, opening in Detroit, Jan. 6.

## AFTER MY FASHION.

BY KENNETH LEE.

Women, wine and vile displays—  
Wild days of passion:  
Yet I have been true to you—  
After my fashion.

Death clutches at my throat—  
Long dreaded hour:  
I would have been true to you—  
Had I the power.

Prayers you will never grant—  
Penitent meekness;  
I would have been true to you—  
But for my weakness.

I have but one excuse—  
Jealousy shamed me.  
I would have been true to you,  
Had not you blamed me.

Love's frenzy brought to earth—  
Lust, sin and passion.  
Yet I have been true to you—  
After my fashion.

## HURTIG & SEAMON TIRE PILCER.

After waiting twelve months to be starred in a musical melodrama under the management of Hurtig & Seamon, Harry Pilcer has signed with Charles E. Blaney for a new production called "A Bad Boy and His Teddy Bears." The new musical show opens at the Lincoln Square, New York, for an eight-week run Dec. 23. If it is well received it will remain longer.

Hurtig & Seamon put Pilcer under contract for five years last December, and according to the young comedian, promised to send him out in a production under the name of "Young Sleuth." Pilcer has waited from month to month for some further word on the subject, but all has been eerie silence in the vicinity of Forty-second Street and Broadway. Meanwhile he has played scattered dates in vaudeville, but claims that there is a little matter of \$1,700 salary under the Hurtig & Seamon contract between him and his regard for the firm.

## LEO CARRILLO.

Leo Carrillo, whose clever cartoons on the passing show of vaudeville in VARIETY have attracted wide attention, is a Californian. He was born in Los Angeles in 1882, and graduated from St. Vincent's College in that city. Having shown no little talent for illustrating and original drawing, he attended the Mark Hopkins Institute of Art in San Francisco, and afterward became a member of the art staff on the San Francisco "Examiner," where he remained three years.

Mr. Carrillo was during this time a member of several San Francisco clubs and became recognized as a clever amateur entertainer. His first professional engagement came quite by accident. There was a sudden cancellation at the 'Frisco Orpheum, and Mr. Morrissey, the manager, at his wit's end for a substitute, called up Mr. Carrillo, asking him to fill in for the emergency. Mr. Carrillo played the first few performances as a favor to his friend, but his specialty "caught on" unmistakably, and the engagement was prolonged. The fascination of the footlights had done its work and the amateur became the professional. He played his way East, and has long since established himself.

The history of the Carrillo family is closely interwoven in the development of California. The pioneer member journeyed thither in the early '20s. When Commodore Stockton sailed into San Diego Bay during the Mexican War, the family provided the cattle which replenished the Americans' low stores. Another bearer of the name was a member of the California legislature, and his services to the State are mentioned in "Fremont's Reminiscences of the Early History of California."

## A MONTH'S DELAY AT MONTREAL.

Delays in the delivery of structural iron work at Montreal have so put back the work upon the New Columbia Amusement Company's house there that the opening has been set back from the first week in January until late that month or possibly early in February.

The same difficulty in getting building materials on the ground held back the opening of the Toronto home of the Eastern Burlesque Wheel nearly a month.



JOHN

FOX and FOX.

M. ORNA

Presenting a new and novel upside down comedy Irish sketch. Mr. Fox is the original and only comedy hand equilibrist who does singing, dancing and talking upside down, balanced on his hands. The finish of their act never fails to win the encomiums of the audience, and they are meeting with phenomenal success on the road.

## ALLEN IS LOCATED AS "REPRESENTATIVE."

The vaudeville route laid out for Edgar Allen in his sketch "The Burglar," selected by him after abandoning "A Thief in the Night" has been given up.

Mr. Allen has accepted a position with Weber & Rush, the vaudeville managers, and will be their stationary representative at the United Booking Offices. Jos. Weber, the firm's general vaudeville manager, will come into New York for his weekly trip and bookings as usual. Mr. Allen will remain on the premises continuously.

## MOULIN ROUGE OPENS WITH REVUE.

The Moulin Rouge is slated to open under the new management about December 20th, next, with a big revue as the feature of the first bill, according to information reaching here this week.

"Das Programm," the official paper of the International Artisten Loge of Germany, has taken occasion in a recent issue to call attention of artists to the new manager, Aumont, formerly of Moscow, Russia, where he gained a reputation of being a free spender in the entertainment of women, but rather neglectful of his obligations to the artists on salary day.

# CIRCUS NEWS

It is understood that a one-half interest in the Pawnee Bill Show is on the market, waiting for a purchaser. Major Lillie, proprietor of the property, is now in negotiation with the Miller Brothers, of Bliss, Okla., who last year operated two Wild West organizations under the name of "101 Ranch," one at Brighton Beach, Long Island, and the other at the Jamestown Exposition. The Pawnee Bill outfit had a profitable season last summer, returning a profit of from \$60,000 to \$70,000.

The Frank A. Robbins Show, a sixteen-car organization, which for a number of years has played the Atlantic seaboard territory, is offered for sale. The show played a great part of last summer in the Middle Atlantic States. Frank A. Robbins, Fred Beckman, Louis E. Cook, of the Barnum & Bailey advance forces, and Edward Arlington, of the Pawnee Bill Show, are interested jointly in the property.

The Golden Troupe of Russian Dancers, last season with the Hagenbeck-Wallace Circus, has engaged for '08 with the Sells-Floto show. In the same organization will be Rhoda Royal, last year with Hagenbeck-Wallace also.

Rhoda Royal, owner of the big equestrian act which opened with the Barnum-Bailey Circus at Madison Square Garden last summer and finished out the season with Hagenbeck-Wallace, is operating a winter circus in the South. He opened in one of the Southern cities last week. Chester, the hand balancer, is a member of the troupe, as are also the Delno Troupe and the Royal act.

Edward Shipp, late equestrian director with Barnum & Bailey, has taken a winter circus to Panama, which seems to be a popular territory just now for American show promoters.

The Circo Bell opened this week in Merida, Yucatan, as opposition to the Pubillones Circus, which invaded that territory from Cuba this fall. Just now it looks as though the two shows were in for a clash when they arrive in Mexico City. Bell stays four weeks in Merida. From there he goes into Progresso for three days, and after a ten days' stand in Vera Cruz takes up a four or six weeks' engagement in Mexico City. Pubillones is likewise headed for the Mexican capital, having ordered a new top from a New York firm, specifying that it be delivered in Mexico City by the first of the year.

It appears to be an almost settled conviction in some quarters that the Ringling Brothers Circus will play its first New York engagement at the Madison Square Garden next spring, instead of the Barnum-Bailey show, the latter circus always having had that place to open its season with when in the country. The purchase of "The Big Show" by the Ring-

lings presumably carried the Garden rights held by the late James A. Bailey with it, and New Yorkers may have an opportunity to look at what has been said to be the best tent entertainment on the road.

The executive staff of the Buffalo Bill Wild West is now able to settle down to a comfortable winter, secure in contracts for next year, but the late Barnum-Bailey forces are uneasily awaiting some word from the Ringlings as to where they are going to stand when the warm weather awakens thoughts of the road next year. On December 1, the end of the circus year, the Barnum-Bailey staff was permitted to go without a word as to the future, and the impression grows among its members that they will have to seek for new employment next season. Most of them dropped into winter berths, but W. E. Coxey, of the press representatives, and Harvey Watkins, who was prominent in the executive management, are still parading Broadway "at liberty." Exceptions to the gloom in which the retired agents live and move are Lester Murray, of the Barnum-Bailey outfit, who is to be No. 1 car manager for the Bill show, and Victor Cook, also of the Big Show, who will handle that concern's No. 2 advance car. Louis Cook, of course, will be general manager of the Bill show as formerly, with George Degnon as first assistant in chief.

Another thing that agitates the minds of the jobless agents is this: If the Forepaugh-Sells show doesn't go out, will not the Ringlings fill the Barnum-Bailey ranks from the advance forces of that organization?

Walter K. Hill, who seems to have made a brilliant record in his first year with the Buffalo Bill show, will be back in his position of contracting press agent next season, travelling with Car No. 1. E. H. Woods will again be manager of No. 3 car. Fred Hall will be press agent with the show, and Major Burke, the "Ancient Friar," will act as "story man," supplying "atmosphere" and geniality in wholesale quantities as of yore.

"Pink" Hayes, last year's contracting agent for the Barnum-Bailey Show, is now on the road with the No. 2 "Peter Pan" dramatic company as advance agent, and James De Wolf, who served as the same show's contracting press agent, is ahead of "The Dairymaids." Dexter Fellows is spending the winter at his home in Fitchburg, Mass.

Joe Bailey, late of the Buffalo Bill Show, sailed this week for London with his trained horses "Joe" and "Irma G.," which are to be exhibited at the Crystal Palace, now under the management of George Starr. Ray Thompson, the rider, sailed also. She will handle the pair in the ring. "Irma G." is said to be the only mare in the world that can be put through an elaborate high school routine without a bit or bridle. The pair and Miss Thompson will return to open with the Buffalo Bill show in the Spring.

## NOTES

Few persons not familiar with that class of enterprise have any idea of the large profits that are made by the picture show men. There is one show, given at Golden Rule Hall, Rivington street, New York, where for one week recently the takings were \$1,800. The fixed expenses of this place are estimated to be about \$500, leaving a net profit to the proprietor of \$1,300 on the week.

While playing at the Orpheum, Boston, recently, Katie Rooney placed an order with Ernest L. Waitt, dramatic editor of the Boston "American," for a one-act character sketch for use this season.

Frederick Melville sails to-day for London to accompany Shek-la, the Indian illusionist that far on his return journey to Calcutta, India. He will return in time to open in Boston with his "Motor-Girl" illu-

lesque comedian, has been chosen to lead the grand march at the annual New Year's eve ball in Tammany Hall. Watson's Oriental Burlesquers will be playing the Gotham (125th Street) Theatre New Year's week. The twenty girls of the company will attend the 14th street function.

Jos. Hart has engaged Dave Abrams, the famous pantomimist who has made a specialty of playing animal roles, for the leading part of a new pantomimic production which he will put out in the spring. The piece is to be called "Jocko, the Brazilian Ape," according to the present plan.

The New Orleans "Picayune," in commenting on the retirement of Martin Beck from vaudeville has this to say:

"VARIETY in its last issue contains the scoop that Martin Beck had retired from



JOE WELCH  
In Vaudeville

sion Jan. 20, the date having been postponed to allow of this trip. During his stay in London Mr. Melville will conclude arrangements for the appearance in the British capital next summer of John C. Rice and Sally Cohen.

A judgment has been filed in the county courts against Ned Wayburn, who was sued on a note for \$4,000 by Nat Wills. The note was for money loaned.

### J. B. MORRIS GETS AUBURN.

J. B. Morris, the New York agent, made the announcement this week that he and Joseph Shea had acquired the Burtis Opera House, Auburn, N. Y., and would open it as a vaudeville establishment in conjunction with his other two houses in North Adams, Mass., and Gloversville, N. Y., beginning Jan. 13.

William B. ("Billy") Watson, the bur-

vaudeville and in the future would be a producer and director of plays in the first-class theatres of Klaw & Erlanger.

"The story goes on to state that the mantle of Mr. Beck has fallen upon the shoulders of Charles E. Bray and Frank Vincent, they to have charge of the bookings and routings.

The Frederick (Md.) house acquired by Mozart is the Bijou, formerly given over to legitimate attractions under the direction of the actor-manager Robert Downing.

S. Koppe, formerly manager of the Orpheum Theatre, Portsmouth, O., has retired from the managerial end of the theatrical business, resigning from his old position to adventure on the other side of the footlights. He will play his first date at the Princess Theatre, Cleveland, O., Dec. 23.



# NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Louis Mann and Company, New York.

Josephine Cohan and Company (New Act), New York.

Jay W. Winton, New York.

Fiske and McDonough (New Act), Pastor's.

Monti Baldini and Company, Grand Opera House (Brooklyn).

Walter Jones and Blanche Deyo, Orpheum, Brooklyn.

Marno Trio, Grand Opera House.

Dorothy Howard and Company, Keeney's.

Suzanne Adams.  
Operatic Prima Donna.  
22 Mins.; Two.  
New York.

It's all in the way you do it. Grand opera prima donnas of greater or less degree of artistic eminence have from time to time come forward in vaudeville for short appearances. Ordinarily they held their artistic temperaments in one hand, and with the other flaunted their polite disdain of the "untutored mob." And when vaudeville showed an invincible disinclination to be impressed, they retired shocked and angered. The trouble wasn't altogether the prima donna's nor vaudeville's; it was rather the fault of the attitude. "Am I not great?" the mighty ones seemed to say, and vaudeville, with its swift facility for making its own comedy, replied subconsciously "Yes, you are—not." Either that or paid no attention at all. But here comes Suzanne Adams with a new stand. She doesn't say "Am I not great?" Instead she says "Isn't this a pretty song?" And vaudeville straightway rises to its feet and yells, "You bet!" And I'll venture that that "You bet!" conveyed to Miss Adams as sweet a message of sincere and unaffected admiration as the most florid "bravissima" which ever greeted her arias. Nothing could be more charmingly gracious than the singer's bearing. One would even be inclined to call it breezy, if he dared apply such a term to a prima donna. There is nothing "up-stage" or haughty about her. She walked upon the stage unassisted by the usual fanfare of music, strode (yes, that's the word) down to the footlights and, after including the entire audience in a cosy smile of greeting, made the most delightfully awkward bow you can imagine. The audience liked her from that minute. Perhaps the audience, or the strictly vaudeville portion of it, didn't understand the inner meaning of her art. It hadn't the knowledge, or the power or even the inclination. But it was content to enjoy the simple beauty of her voice. She showed no vocal fireworks at any time, just sang her simple little songs as though she enjoyed the singing of them, and hoped they gave her audience pleasure. If the house didn't understand the unfamiliar airs, at least they rose to a thorough understanding of her exquisite singing of "Home, Sweet Home." It required no musical culture to appreciate anything so fine, and the noisy applause that followed Monday evening recalled Harry Lauder's first night reception. *Rush.*

# NEW ACTS OF THE WEEK

Murray Clayton and Lillian Drew.  
Travesty.  
14 Mins.; Full Stage (Special Set).  
Pastor's.

Murray Clayton and Lillian Drew have framed up an entirely new offering since the act was last seen in New York. Good looking back and side drops of purple and gold are now carried and give the players a first-rate setting. There are plenty of bright lines and many laughs in the burlesque, but there seems to be an evident desire on the part of the players to keep the offering quiet, depending solely upon the lines for laughs. It could be roughened up considerably without overstepping the limit and would undoubtedly be more satisfactory. Miss Drew has a pleasing soprano voice. She sings two selections, the first off stage. The players as well as the material is greatly improved since last seen. *Dash.*

Grace Orma.  
Songs and Talk.  
12 Mins.; One.  
Pastor's.

Grace Orma is the latest of the long list of Western acts who have come East and received their start at the Fourteenth Street house. Miss Orma is a tall—very tall—slender girl, and most of her talk is based on her exceptional height. The talk in itself is not good—in fact, it is bad—but the woman has a pleasing manner and an air of assurance to carry it through. She has a good voice for "coon" numbers. Her style is also very attractive, being a sort of cross between Clarence Vance and Artie Hall. The song of nations now in use is very well done, and was a strong applause winner, but it is an old song that Thomas Q. Seabrooke used some fifteen years ago, and should be replaced. Miss Orma easily proves herself an entertainer of ability. *Dash.*

Jas. A. Welch and Company (2).  
"Flanagan's Flirtation" (Comedy).  
20 Mins.; Full Stage.  
Pastor's.

"Flanagan's Flirtation" is a conglomeration of singing, dancing, tumbling and burlesque. Pandora Pawtucket ("Celia" Welch) a "stage-struck" widow, is sticky about a stock star. She flirts with the actor and invites him to her house. Tim Flanagan (Jas. Welch), an Irish plumber, comes to the house to fix a water pipe, and is mistaken for the actor in disguise. After several minutes of horse play in which a burlesque on "East Lynne" is rung in, the real actor, Theodore Fansfield (Frank Welch) turns up. The sketch ends here. The two men immediately go into a burlesque boxing match that is fairly funny, but too long drawn out. There is also a burlesque song and dance and a little tumbling by Frank Welch. Some bright lines and a few good laughs are in the offering. Mr. Welch's Irishman is patterned somewhat after the manner of Johnnie Ray. A quantity of the talk is lost through his enunciation. Miss Welch plays fairly well. There is a lack of sincerity that hurts the comedy ends. Frank Welch's work, aside from the acting, is good. *Dash.*

Juggling De Lisle.  
Juggling.  
12 Mins.; Two.  
Pastor's.

Mr. De Lisle is spoiling a first-rate juggling offering by affecting an effeminate manner and by poor dressing. Indian clubs and hats are the juggler's strong points, and he is doing some first-rate work with both. He juggles quickly and smoothly, making few misses. The conventional club juggling routine is shown with one or two new tricks that set it off nicely. Something new is also shown with the cigar boxes. The juggler uses two boxes and a rubber ball instead of the customary three boxes. No comedy is attempted, although several laughs are gained in one of the hat tricks, which is also new. When Mr. De Lisle procures suitable dressing and drops the absurd style, he will have an offering that will place him a long way ahead of the "Number Three" position on Pastor's bill. *Dash.*

Sam Rowley.  
Monologue.  
12 Mins.  
Pastor's.

This is Mr. Rowley's first New York appearance. He came from Australia on a speculation, and if the Pastor audience is any criterion it should prove a profitable "spec." The comedian works in a clean grotesque make-up, having a style distinctly his own. The talk is bright and catchy, and is delivered with a rush, without waits for the laughs. Mr. Rowley works in a peculiar whistle with his patter that is always good for a laugh, and the more he does it the heartier becomes the laughter. The monologist has "it on" a great many in his line in the way of voice. He has a strong, pleasant singing voice, which would show to better advantage were the selections more suitable. Mr. Rowley's voice is the first thing that attracts attention, but the songs are scarcely worthy of his best efforts. Well down on the bill, he all but broke up the show Tuesday night. *Dash.*

Carrie Scott.  
Songs.  
15 Mins.; One.  
Pastor's.

After an absence of from ten to fifteen years Carrie Scott is once more blossoming out as singing comedienne at Pastor's this week. Miss Scott is billed as the original "tough" girl, and lives up to the billing. She opened with a popular coon number, "Much Obligated to You," which started her on her way nicely. The second number is her star selection. It is a typical "Ragtime Liz" affair, and Miss Scott goes the limit with it. There are one or two bits introduced which wouldn't be considered good form in the best families, but the Pastor crowd voted it immense. The woman did a quantity of good "kidding" with Tom Kelley, Pastor's "orchestra," and right here it would not be out of place to mention that Thomas is not a half-bad "straight" man. The comedienne finishes with a pretty "get back" song, using a "plant" in the box, which won her numerous recalls. *Dash.*

Georgette Troupe (4).  
Acrobatic.  
6 Mins.; Full Stage.  
New York.

The strength of the quartet is the presence of a 75-pound midget, who acts as top-mounter and leaper in quite the most remarkable routine of hand-to-hand feats that has been seen on this side of the water. The other three members are two stocky men employed as understanders, and a comely woman, who wears a pretty frock with Frenchy chic, but does very little besides looking well. The midget is the whole act. He begins immediately upon the opening with his spectacular leaps into handstands, working with absolute polish of style and extreme ease. He is idle scarcely a minute. One of the best feats is a throw from the basket hold into a hand-to-hand stand after a "one and a half" forward somersault. Another is a spring into a single hand-to-hand stand from a sitting position on the floor, using only the jerk of one arm by both the understander and the top mounter. The finish is an eight-foot leap, assisted, into a single hand-to-hand stand. The turn aroused the Monday night audience to an unusual demonstration of approval. *Rush.*

Shrock and Rice.  
Bicycle Riding.  
18 Mins.; Full Stage.  
"New 8 Bells" Company (14th Street Theatre, Week Dec. 2).

Both men are good trick riders, working with speed and snap in their straight work, and have good comedy material. They are, however, prone to extend the comedy talk a bit too far. This may be due to the necessity in their present position of stretching the number out beyond what was designed as its time limit originally. The comedian can make talk funny, and his burlesque riding is amusing. The first half of the act went along to the accompaniment of spontaneous laughter, but toward the end it was somewhat broken up. They have a splendid comedy idea in a burlesque upon a circus bareback riding act, the straight man mounted on a wheel and the comedian, in ballet-dancer's costume, being the "rider." The motion is capable of further development. A dash down an incline, the comedian mounted upon the straight man's shoulders, made a good finish. As it stands the number gets past nicely, and with a little cutting, say of five minutes, the pair would have a good, fast comedy number. *Rush.*

# OUT OF TOWN.

Hutchison-Lusby Company (3).  
"The Girl Untamed" (Comedy Drama).  
22 Mins.; Four (Interior).  
Haymarket, Chicago.

A story abounding in righteousness and retribution, and unfolding the narrative of the affection of a New York society man for an uncouth but spirited Texas girl, is deftly woven in the semi-dramatic sketch "The Girl Untamed," written by Jack Burnett. The plot is obvious. The dramatic situations, while not forcible, are filled with stirring dialogue of the melodramatic sort. Miss Lusby is prepossessing and vivacious, and handles the comedy ele-  
(Continued on page 48 B.)

### "THE TALK OF NEW YORK."

Some one who saw "45 Minutes from Broadway," also written by Geo. M. Cohan, said "The Talk of New York," the latest Cohan piece to appear in New York City, where it is now playing at the Knickerbocker Theatre, is a sequel to the first named.

New Rochelle is often mentioned in "The Talk of New York." The fourth act is laid in that "tank," and one would imagine Mr. Cohan had some property there he wanted to dispose of in the manner in which the town is "boosted."

The fourth act is the last act, and may have been not at all for the purpose or aid of the show. It is just nothing, and comes as a disappointing finale to a musical semi-melodrama, which promised something when Mr. Cohan had a young man shoot a young woman in the back for the "big scene."

It afterwards developed that the girl was not shot in the back at all, but in the arm. It was all the same. There are a great many unexplained happenings in the performance, which the audience must either discover or guess for itself.

Mr. Cohan seems to write his long plays like a writer of a short story. He leaves a great deal to the imagination. For instance, when Kid Burns (Victor Moore) told Grace Palmer (Nella Bergen) he knew her four years before under the name of "Williams," Gracie didn't deny it, but told Mr. Burns to forget all about it.

The whole house was just dying to know what "The Kid" "had on" Gracie, but never through the play was it divulged. Perhaps Mr. Cohan thinks it too commonplace to be explicit in these details which excite the curiosity of the public.

Again, when Miss Palmer "trims" Mr. Burns for a "\$50,000 'certified' check," he passes it over without a murmur, but never during the evening does it become known how much money Kid Burns is worth. The dialogue imparts the information that he "ran a twenty-case note into a pile," and let it go at that. At the Knickerbocker a "pile" may be some millions, and Mr. Cohan shouldn't forget the box office there charges \$2 to the orchestra, even for his show.

Kid Burns is a slangy fellow. In New Rochelle he's the big thing, but why or for why isn't told. In New York City Burns is a "plunger" at the race track, having been originally a "piker," but "ran a twenty-case note into a pile," as previously noted.

In the process of accumulating the book-makers' ready cash, Mr. Burns achieved much notoriety and the friendship of Dudley Wilcox (Stanley H. Forde), an undisputed millionaire, with a penchant for wearing a boy's straw hat and appearing like the understudy for a "heavy legit."

Mr. Wilcox likes "the Kid," calling him "Burnsey," and the Kid likes Wilcox so fervently he insists upon addressing him as "Mr. Wilcox."

Joe Wilcox, the son (Jack Gardner), has a deep hatred for Burns. Joe doesn't think "Burnsey" is on the level; he says so, and further said "The Kid" knew too much about the horses to be gathering in the shekels on pure knowledge alone. This opinion is shared by Miss Palmer, for Mr. Cohan has framed it up so that Joe and Grace are in love with each other, while

"The Kid" and Geraldine Wilcox (Sadie Harris) are going to be. It's almost certain the last two are by this time. It was practically settled when the curtain fell on that quiet amateurish finale. "Gerry" had just induced Burns to forego the European trip he contemplated, the plunger having given up the turf to relieve "Mr. Wilcox" from any further embarrassment.

Beside the father, the daughter is the only one in "our set" who can "see" Burns. Mrs. Wilcox (Lorena Atwood) threatens to call everything off if Dudley doesn't break with his race track acquaintance, but Dud is there with the re-par-tay, and he says "There's only one pair of trousers in our family, and they fit me."

There is a great deal of slang in the play, all handled by Kid Burns. Mr. Cohan has left the beaten paths in this division and coined some new expressions of his own, excepting that of "either" and "lda," the property of a Hebrew comedian in a quartet now playing vaudeville dates. The talk brings plenty of laughter. A line which seemed to be appreciated was when Kid Burns, shown the announcement of his engagement in flaring headlines of an evening paper, remarked: "That's the last time I'll ever tell a bartender anything."

After Joe becomes engaged to Grace, and "The Kid" tells the father a few things, the match is broken off by the girl accepting an offer of a "consideration" to go to Europe. Accused of falsity by Joe, she insinuates against his sister, mentioning Mr. Burns, and as she walks away Joe draws a pistol, shooting her in the back, but he shot her in the arm, although she was walking away from him. It was a dandy shot, though, anyway you look at it, for it brought "The Kid" on the spot.

Grabbing the revolver from Joe's hands, he says: "Beat it, Kid," and then the ostracized youth tells the officers "I did it," producing the gun in proof.

Well, of course, what could the mother say after she heard about how the despised "Kid Burns" saved her son? She "fell" for "The Kid"; so did the son, and it will come out all right if "The Kid" marries the daughter.

There's even a third love story strung through the piece. Joe Smith Marba as Freddie Stevens is in love with Isabelle McFadden (Emma Littlefield), whose father, Martin McFadden (John Conroy), is a deadly customer for every liquor place he meets.

After Freddie "touches" "the Kid" for a letter, for which he might have received ten years or so had "the Kid" been near as "fly" as Mr. Cohan intended, and the work of Miss Littlefield as a soubrette, an ingenue or a combination of both, their love affair didn't matter. When they married no one cared; it was about an even break.

To sum up Moore's performance is to cite from a woman who said "Who is this Victor Moore? I never heard of him before. There's something fascinating about him." Moore interprets his role to a nicety; doesn't abuse his auditor's sense of hearing by trying to sing, but goes through finely with each song, and is the same "hick" in the total as made known by him in "Change Your Act" in vaudeville, where Miss Littlefield was his partner.

### NEW 8 BELLS.

To the jungle with "The New 8 Bells." Time was when this famous trade-mark represented a really interesting entertainment, a sort of cross between a spectacular pantomime and a miniature circus, but this year's offering differs from the old show widely.

It is made up of a collection of extremely poor talking comedians, frousy costumes, worn-out scenery and a few specialties. As long as the men keep to knockabout comedy they fare well enough, but when they begin to talk it's all off.

The others spoke their lines with about as much expression as a lot of mechanical dolls. They seemed to think they knew their parts so well from long playing there was no necessity for pains. This scheme of letting the parts play themselves didn't work out very well. The audience was quick to feel that it was being slighted, and except for a few scenes

Jack Gardner is also an ex-vaudevillian, and next to Mr. Moore, quite the best in the show. Mr. Gardner at one time was of Warren and Gardner, a vaudeville act, since changed to Warren and Blanchard. He sings very well, and plays well.

A "smooth" Irishman was always John Conroy's part. He did the same when of Conroy and Mack, and he is doing it now.

Mr. Forde has a bass voice which he uses to the utmost in the singing, and Sadie Harris has a somewhat far-fetched opinion of a millionaire's daughter. Perhaps Sadie never had actual experience, but she gave an excellent impersonation of a "demure country maiden" in a "twenty-third" melodrama.

Miss Bergen seems to be the disappointment of the cast. She is liked better as the adventuress than as the singer, and you can not overcome the wonderment of "how thin she is."

There are lots of clothes, but a poor quality of girls to fill them. A lively young person on the end of the line is about the only girl in the bunch to attract attention, either through looks or action. It is probably due to the richness of the wearing apparel. They don't feel at home, and they look it.

There are several male choristers also. If there is anything impossible on earth, it's a chorusman, and when one thinks well enough of himself to "make eyes" at the audience, he ought to be suppressed. Mr. Cohan should sit out front some evening and watch his chorus men. He might borrow Joe Wilcox's revolver for ready use while doing it.

The music of "The Talk of New York" is pleasing, and has a lively swing all the way. A rather clever "patriotic" song has been written by Mr. Cohan; something about "it makes no difference what flag you're under if the money's there," winding up with the "American," of course. For "beating" the patriotic fad without losing the effect, Mr. Cohan deserves a big mark.

There are two things against "The Talk of New York"—the \$2 admission at the Knickerbocker and the last act. At a theatre where the masses would not run into speculators, "The Talk of New York" would be good for a solid hit and long run.

Sime.

and specialties the show at the Fourteenth Street Theatre last week got a cool reception.

The "elopement" scene with the ridiculous "prop" horse and coach aroused a certain degree of interest at the end of the first act, and the mechanical ship, of course, was amusing, chiefly because the comedians were compelled to make their funniments in pantomime.

This should never be, for the life of the piece depends upon the enthusiasm of the players and nothing could so effectually kill it as this listlessness. There are five women in the cast, and they fail completely to give the stage the touch of vivacity and brightness which is so sorely needed. They are carelessly dressed, and even more languid than the men. Never a dance did they dance, and the simple expedient of introducing a song when the action lagged was not taken advantage of.

Grace Wolvin was the only female principal, the other four being a sort of mute chorus, carried along apparently for stage dressing purposes, although Rose Washburn contributed a singing specialty between acts. Miss Wolvin has quite the most curious method of delivering her lines ever heard. She half sings them, and one is under the impression she talks by note. She wore one fairly good looking frock of black velvet in the third act. That was her best service to the production. Her comedy fell down awfully.

Miss Washburn's specialty filled in one of the most agreeable portions of the evening. She is billed as a "prima donna contralto," whatever that may be, but really she is an untrained female baritone, with a full, rich voice of large volume. She could sing "coon" songs to the queen's taste if she only knew how to carry herself easily and present a good stage appearance. She needs instruction in this particularly. Miss Washburn has absolutely no command of gesture, and when she attempted to move her antics were ridiculously amateurish. But her voice has a peculiarly charming quality of natural richness and singularly free from affectation in delivery. With proper instruction in how to handle herself before the footlights, she would do nicely.

An unannounced quick sketch artist was introduced during the action of the second act. His chalk drawings on the black background did nicely enough, but the color work took rather too long to do and became tiresome, although the finished drawing was striking. The artist kept up a running fire of very old stories while he worked, but he disarmed criticism in a preliminary announcement in which he admitted that his jokes were passe. The scheme of drawing in typical figures seated along one side of a trolley car is a good one, and if the comedian could only work out a connected line of patter to go with the progress of the work, he would have a fairly entertaining number. He has a fairly good stage bearing, but the present talk is wretchedly put together and quite as badly delivered. Schrock and Rice (New Acts) gave a trick bicycle riding specialty during the last act.

The present equipment seems to have been chosen with an eye to economy and with a view to playing in the wilds. It requires better entertainment than this to attract attention in the Metropolis.

Rush.



# WATSON'S BURLESQUERS.

William B. Watson's business is to make burlesque audiences laugh, and he attends to it with admirable singleness of purpose. It makes no difference what your tastes are. Even if you begin by disapproving of Watson's frankness of method, you will end by laughing with him. There is no denying that he does go extreme lengths, but when his work verges most strongly upon the offensive he makes it funny enough to take the sting away.

The Salvation Army business, which has come to be Watson's trade-mark, is used in the first part, but this is about all that recalls his former offerings. He supports a comedy entertainment that registers an extremely high average of laughs. The talk is rich in humor of the sort that they like at the Dewey, and the whole show went with a whoop to the final curtain.

Frank Bambard, of Swan and Bambard, makes a capital comedy support. He plays an Irish part capably, and he and Watson work up to each other skillfully. Although a considerable portion of Bambard's labor is that of feeding Watson, he attains real prominence himself, and the pair go splendidly in double harness. William L. Swan was the only other comedian. He did nicely with a "rube" part.

The cast is a bit short on principal women. The Millership Sisters are a sprightly pair, of good appearance, elaborately costumed and neat, enthusiastic little workers, but they labor almost alone. Bonnie Whitman and Bertha Fields merely wear flashy clothes and speak certain lines necessary to the progress of the action. They are large, robust young women, and their appearance in tights for the opening chorus was almost indelicate.

The setting for the first part represents two tenement houses facing each other from opposite sides of the stage, and the progress of the family feud between the Krousmeyers and Grogans furnishes material for unlimited amusing knockabout comedy business.

Not the least noticeable feature of this part is a finale which fills the requirements of noise and excitement and, thanks be to goodness, avoids the "patriotic" number. It is a novel arrangement and brought the act to its finish to solid applause.

The show is well dressed, six changes of costume being shown in the first part and three in the burlesque, which is divided into two sections, with a street drop in "one" between. The Millerships filled in here. A faint plot which requires no mental exercise to follow holds the show together without calling for any extended dialogue to explain itself.

There is a very short olio of only two acts, Swan and Bambard and the Bijou Trio. The former have a nonsensical hodge-podge which is as funny as it is ridiculous. The pair have an odd, unexpected quality about their clowning that forces laughs all the time, and they made a substantial laughing success.

The Bijou Trio don't do a great deal of knockabout in their singing specialty, and the soft pedal is on the comedy.

The chorus works nicely and shows training, and the numbers are, without exception, well staged. *Rush.*

# REILLY AND WOODS.

Pat Reilly is having his program matter set up this season with the words "Second to None" between "Reilly and Woods' Big Show" and the list of his executive staff, so one is at a loss to know whether Mr. Reilly intends that his show or his business staff shall be considered as the superior to all.

Mr. Reilly is with the organization, as usual, and that alone covers a multitude of sins. Pat is a funny Irishman, and he can draw the character to suit his audience.

His low comedy makes a descent at times; at others it takes momentary flights in flashes of Mr. Reilly's brilliancy at improvising. His rapidity of thought and quickness of wit probably cause the comedian to cast to the winds all such details as "lines."

In the opening piece, "Reilly in Egypt," Pat "pulls" quotations from Shakesperean plays which makes the company gape in amazement at him apparently. The piece is a travesty on "Julius Caesar." Reilly as "Mark Anthony" is fighting for the crown, while "Julius Sneezer" (Geo. X. Wilson) agrees to a contest for supremacy.

The match comes off, but the referee "stands in" with Anthony. When he is stricken to earth the judge counts slowly, repeating several times, but never calling "ten," the signal of defeat. When Sneezer was on the ground, the referee counted ten so quickly he had barely time to arise again after striking the floor. It's the old "duel," of course, in another form, and it's funny.

The burlesque, "Reilly in Politics," wasn't about politics at all. The "bladder" and the "slap-stick" made a call, and caused some laughs at Miner's Bowery last Saturday night, especially when one girl said "Please don't hit me to-night, Mr. Reilly; you know you did this afternoon."

The dressing is showing some pretty effects, and there are two or three very youthful, good-looking girls in the chorus. Mr. Reilly has at least surrounded himself with a more comely bunch of choristers than has been the rule so far this season.

Of the female principals a couple of the "The Electric Clark Sisters" are the more prominent, one, a little thing, working hard against the handicap of a light voice.

In the olio the trio change costumes and give a varied act. The Van Der Koors are also in the olio, opening it with burlesque magic, an act somewhat similar to that now being played in vaudeville by Adams and Mack.

Geo. X. Wilson and Miss De Monville have a sketch as their vaudeville portion, and the Van Cooks give their musical act, a Chinese laundry setting.

There may have been some changes in the Reilly-Woods show lately. The casting of the characters and the assignments for numbers do not seem to follow the program, but you can't mistake Pat Reilly. He's in it, and that always brings the price of admission—no matter how high—to a nominal figure for the amusement received. *Sime.*

Dan and Billy Collins, who have played together for fourteen years, have separated. Dan Collins will hereafter work with Billy Hallman, the baseball player.

# VANITY FAIR.

There has evidently been a general shakeup recently in the ranks of "Vanity Fair." The program contains the names of several who fail to materialize at the Murray Hill this week, while there are about as many who were unbilled on Monday. The organization carries fourteen chorus girls, who will never complain of being overworked. The pieces are both short, the girls having three numbers in each.

There are several costume changes more or less becoming. Tights are flashed early and late. The opening piece, "On and Off" (the title means nothing) is along familiar lines and serves to introduce two Germans and a Hebrew in a "syndicate" bit in which a quantity of business is introduced that might be laid aside for a few more numbers.

Frank Morgan and J. Hennings were the Germans, according to the program, Morgan being by far the better of the two, although Hennings (so-called) gave a loose dance in the piece that is about the best thing seen in this line in some time and was easily the hit of the evening. It is good enough to build a fifteen-minute act around.

James R. Waters seemed a bit new to his part, but with time should work in nicely. He also sang several parodies in the olio and scored. Belle Wilton, the prima donna, wore three pretty costumes in the opening piece and sang "Somewhere" pleasingly.

Somewhere in the chorus is a young woman with an almost-soprano voice who all but killed the ballad. Miss Wilton wears tights in the afterpiece, looking especially well in the white costume at the finish.

Madge Chester was the only other woman to appear in the first part, although several other feminine names were on the program. She played the shrew nicely, keeping well within bounds.

"A Southern Belle," the burlesque, must have been written. It is well laid out and carries the story through to the close, being a sort of a musical comedy idea, without the music. Tint Welsh is the "big noise" in this section of the entertainment. His billing reads, "In with Everything," and he was all of that and a tiny whit more. His antics were fairly funny, but he should be told that yelling is not first-class comedy.

Kresko & Groves, who are evidently not with the show, started the good work with a fresh line of rather bright patter, finishing up with a too short dance. More of the song and dance thing would help materially. Fiske and McDonough were also called in to bolster up the proceedings. The pair are first rate artists. They put over a quiet talking act and got away with it without an effort. A card was put out for Welsh and Maitland, but only the man appeared. He showed some capital comedy contortion work. The Wang Doodle Four (colored) closed the olio and did not fare well as would naturally be expected.

Morgan and Chester received more than their share of laughs. The skit does well enough, but lacks finish. James R. Waters sang parodies.

Altogether "Vanity Fair" makes rather good clean entertainment, but comes a long way from being a first-class burlesque show. The material and people are there and it should become all of that. *Dash.*

# BROADWAY GAIETY GIRLS.

Anyone who knows the popular regard in which James H. Curtin is held in the vicinity of Spring Street and the Bowery does not need to be told that last week, when his own show played in his own theatre, was a gala occasion. "The Girl in Blue," who performed a ladylike dance at each show, may have contributed something to the size of the audience that packed the house twelve times during the week, but Mr. Curtin's loyal following under the circumstances would have turned out with equal enthusiasm for a picture show.

"Suisette," the two-act piece that makes up the offering, may have had a book at one time in its career, but there is very little evidence of consecutive action left by this time. The two acts consist of a succession of "bits" with the usual numbers interspersed, all strung along on a scarcely perceptible thread of plot.

John Weber, the leading comedian, stands out from the cast as the lone fun-maker. He is a really funny German, and has worked out several "bits" for himself that are amusing according to the standards which obtain in the London Theatre. The audiences here are almost strictly "stag" and they have no use for "parlor broke" comedians. Weber knows what "the boys" like. He declared in a little curtain speech Saturday night that he was a graduate from the self-same gallery to which he addressed himself, so he ought to know. He "got to" the gallery frequently, particularly in one rather "mussy" scene with Blanche Washburn in the first part.

Miss Washburn was a large sized hit herself. She has a flashy, loud style that the house seemed to like and disported herself in an elaborate wardrobe of wondrous color scheme and design. Weber has practically no comedy support. The only other male member of the cast who attains prominence is Vaughn Comfort, a ponderous party, with an amputated sense of humor. Mr. Comfort is prone to posing. In the first part his noble nether proportions are displayed in tights, a costume in which he cuts a ridiculous figure, further accentuated by the fact that he is presumed to be playing a straight part. He has a good strong voice, but he spoils it by his affectations.

Clarence Marks has by far the best voice in the organization. It is a heavy bass and admirably adapted to "coon" shouting. But Marks is not conspicuous as a comedian.

Hattie Chew could make a good deal more out of the grotesque part she has if she gave herself up to clowning more. Miss Chew had a first-rate song and dance in the burlesque, however, in which she acquitted herself creditably.

The olio has been rearranged recently. Beatrice Haynes opens the specialties with a single singing turn. She has chosen the most catchy of the present day popular songs, and the delighted gallery accompanied her through her three numbers. Clarence Marks followed with another single singing act and Blanche Washburn and Company contributed a comedy talking sketch which was pretty heavy on the dialogue, and not very enlivening. John Weber was received with large enthusiasm in his German talking and singing sketch and the Bennington Brothers in an athletic act closed. *Rush.*

## NEW YORK.

Broadway has not seen a more thoroughly enjoyable vaudeville entertainment than that afforded at the New York this week in as many blue moons as you care to mention. Everybody on the bill was a hit, from little Radie Furman, who took four recalls in the "No. 2" place, to Suzanne Adams (New Acts), the high-priced headliner, whose appearance was the occasion of a veritable demonstration.

Mlle. Chester and her "statue dog" made a pretty opening number. There is an attractive touch of novelty about her specialty and its simple completeness recommends it. Miss Furman is a graceful soubrette with a cheery, breezy manner and qualities of sprightly good humor. It is possible that she makes a mistake in disfiguring herself for the character song. She's ever so much more entertaining as her smart, lively self.

Maude Hall Macy has injected some new slang into her odd comedy sketch, but for the most part it stands as before. Subjected to the handicaps of third place in the show this week it scored a substantial success. Bob and George Quigley were well up among the leaders in the comedy section. The pair have worked out a line of conversation which takes none of its text from the catalogue of stock humor. Every line is new and the pair deliver it easily and effectively. The Irishman earns a heartfelt vote of thanks by appearing in regular, human clothes. Except for a barely perceptible touch of eccentricity he was as well dressed as the "straight" man.

Greene and Werner replaced Caicedo, the wire-walker, opening the intermission, and were one of the hits of the evening. Mr. Greene has lost none of his extraordinary skill as an interpreter of "coon" songs. His numbers went extremely well. The pair work smoothly and at high speed, and the novelty and picturesque dressing of their offering does the rest.

Julian Rose caught an opportunity and made the most of it. Two or three parodies modelled upon Harry Lauder's repertoire of songs returned him interest a hundredfold. Rose handled the burlesque splendidly. He might easily have overplayed, but he steered a safe middle course and he "landed" with both feet emphatically. The parodies came along toward the end of the turn. The talk that preceded was rich in laughs. Some of his material is so good that one is inclined to wonder why it is he lets any of the obvious comedy stuff creep in to spoil his effects.

The Okabe Family of Japanese acrobats closed the show. When they first appeared in New York, now some months since, they had a routine of novelty acrobatic feats that was second to none. In its present form the act is improved even over its former arrangement. In dressing the number is extremely showy, even spectacular, and there is a gasp every two seconds in the series of unheard of feats. The finish is the weak point. They have more striking feats in the opening, almost any one of which would serve better as a closing feature. This defect should be corrected without delay. The Gorgetty Troupe is under New Acts.

Rush.

## PASTOR'S.

Have you caught Mike Scott? Well, go down to Pastor's and get him. The last time "The Roving Irishman" was at Pastor's he was handicapped by having a brother artist follow him on the bill who insisted upon using Mike's own original material, and so Mike had to do a lot of old stuff after the first show or his act would have been purloined bodily.

But this week the Irishman has come into his own, and he is going it to the queen's taste. Mr. Scott would likely object to that statement as he has no love for queens and the likes of them.

To say that Mike Scott is original would be putting it mildly. He is unique. He improvises his dance steps, writes and sings his own songs and tells only his own stories.

On his music it reads in bold lettering, "Copyright Granted to Mike Scott." Mike Scott does a real old-fashioned clog on a small raised pedestal. "Sixteen inches square, it is," says Michael, and as his shoes measure eleven inches from heel to toe, you see it only allows of five inches to dance, also says Michael. Mr. Scott entertained and made them laugh at Pastor's, and it would be just as easy for him to do it at any other house.

James S. Devlin and Mae Ellwood played the house a short time ago with their present offering, "The Girl from Yonkers." The act embodies a new idea and is full of bright spots.

Miss Ellwood, "the girl" with a mania for taking things, plays admirably. Mr. Devlin does well enough, but is buried beneath the excellent work of his partner. There is a quantity of good, quiet comedy in the offering and it has that quality which is always in demand in vaudeville—novelty. This in itself should be the strongest recommendation it could receive.

Bartlett and Collins do a little of everything. Mr. Bartlett is a good comedy contortionist and would do well to stick closer to this line of work. The opening is first rate, but like everything else in the specialty is stretched out too long. Miss Collins is not helping her good looks with the costumes now worn. The first is excusable as it comes apart and probably could be made no other way, but a prettier costume could be found for the change that would improve her appearance. The house liked the offering and was not bashful about saying so.

Clifford and Hall should frame up a singing and dancing act in "one" and do away with the attempted comedy. Both possess pleasing voices, and while they were singing the house was satisfied. Mr. Clifford wrongly insists upon playing a "Dutchman" and being a comedian.

John F. Clark keeps the house merry with his patter and impromptu remarks and The Harringtons opened with their comedy ring offering. A little novelty is offered through the woman of the pair doing the heavy work. She is a neat, trim-looking little body and her neatness only accentuates the fact that the man's make-up could stand cleansing.

Milton and his Dogs closed. Sam Rowley, Carrie Scott, Jas. A. Welch and Company, Clayton and Drew and DeLisle are under New Acts.

Dash.

## TWENTY-THIRD STREET.

The return of Ross and Fenton to vaudeville for a week ("by permission of Joe Weber") at the Twenty-third Street again proclaimed what great favorites they were and are yet and would, always be in vaudeville were Mr. Ross and Miss Fenton to choose it for a permanency.

The comedy sketch written by Mr. Ross, named "Just Like a Woman," is played and much enjoyed. Besides the maid dancing to "The Merry Widow" waltz, the newness in the act is Mr. Ross' impersonation of Harry Lauder singing "She's Ma Daisy." He has the dialect, with its vocal freakishness and actions of the Scotchman, nearly perfect at times, but he hurts the imitation greatly by not appearing in the regulation Scotch costume, the exigencies of the piece not permitting probably. Miss Fenton has not looked better in a long while.

There was another Scotch impersonation on the bill, given just before the Ross-Fenton sketch by Mignonette Kokin as a portion of her character-change singing and dancing number in "one." This removed the edge somewhat from Mr. Ross' effort. But notwithstanding the Ross-Fenton popularity and the personal friends in the audience, Miss Kokin held their act up through the audience applauding so vociferously at her finish, an imitation of Fred Stone dancing, that she was obliged to return to the footlights, excusing herself with a short speech.

Miss Kokin's name has a foreign tinge and she faintly suggests Europe at times. While the vaudeville managers have been wasting their time and money in attempting "boom" foreign importations, why have they overlooked Mignonette Kokin? Whatever booming received could be borne out by her. It is easy to believe Miss Kokin is the best dancer on the stage; she is the best Scotch impersonator who has appeared over here (but could have a better song) and she is the hit of the strong bill this week, possibly excepting "The Romany Opera Company" in "Gypsy Life," an act not witnessed on Monday night.

Miss Kokin might secure a more desirable song for her Scotch number, and either while singing "Zuyder Zee" speak with a German accent or drop that character, although the swing of the song carries it. But did she do nothing else well—which she does decidedly—her dancing alone would bring her into prominence. Miss Kokin just skips over the stage and need not necessarily imitate anyone while doing it. During her changes, moving pictures depict her rapid changes of costume, filling up the short waits entertainingly.

Another laughing success, with musical entertainment combined, was scored by Eckhoff and Gordon. Miss Gordon, who is pleasing in appearance in both the gown and soldier costume, has a naturally pleasant voice, used to good effect without straining, and Mr. Eckhoff supplies all the comedy, also nearly all of the music. Some of the fun, while not uncommon, is well worked up, although a little dragged out, and Mr. Eckhoff makes good music, particularly while playing a bass clarinet.

Cressy, of Cressy and Dayne, who followed in "The Village Lawyer," wrote the sketch around a clarinet, and perhaps if

## WHAT'S THE USE?

What's the use of anything?  
It ain't no good at all.  
What's the use of dreaming  
When you're wakened by the fall?

What's the use of lying?  
You'll surely be found out.  
What's the use of truthfulness  
When it only brings a doubt?

What's the use of working?  
You might live on just the same.  
What's the use of being good  
When it only brings you blame?

What's the use of crying?  
Nothing's gained by tears.  
What's the use of laughing  
When it's another name for fears?

What's the use of living?  
We might better all be dead.  
What's the use of striving  
When one never gets ahead?

What's the use of anything?  
It ain't no good at all.  
What's the use of kicking  
When certain of the final Call?

M. M. Thiese's "Wine, Woman and Song" Company (No. 1) established a new record at the Alvin, Pittsburg, Thanksgiving Day. The gross for two performances was \$3,912. The week's business amounted to something over \$12,000.

Jessie Barnes and Mabel Sisson, who recently came together as a dancing and singing team, are playing Western dates, but will appear in New York shortly. Miss Barnes has been in retirement for several years.

"Resisto," a new electrical phenomenon, under the management of Alf. T. Wilton, is playing the Orpheum, Yonkers, this week. He will have a New York showing soon.

Mr. Eckhoff would present his instrument to Mr. Cressy the latter would stop using the shop-worn act.

The bamboo chimes, played by monkeys, was the first novelty on the program, Galetti's animals performing the trick and doing it well, bringing in sufficient comedy to set the house in gales of laughter, kept up until the finish, when the "barber shop" scene took place, excellent training making itself prominent throughout. Mr. Galetti is very mild in appearance and speech and has a first-class comedy animal act.

The talk of one of the Swor Brothers won out. The act is almost a monologue, the talking end taking it all upon himself, the other appearing at intervals and as a "wench" at the close. The dual conversation of the "bear chase" and "hot weather" could be replaced by cross-fire talk to much better advantage. It is thoroughly known, though given a few extra touches by the brothers. One has a suggestion of the peculiar swinging walk of Joe Barrett, of Gallagher and Barrett. Both are good "coons," the comedy end especially, and the act ought to be built up into a strong one.

The Picchiani Troupe of acrobats closed.  
Sime.



# BURLESQUE DRESSING

By FRANCES CLARE (of the "Bon Tons").

"Fine feathers make fine birds." And so they do. The sooner women study every little detail of their costume and learn to dress, not too expensively but becomingly, the quicker their worth will be realized and appreciated.

Burlesque dressing, within a very short time, has undergone a change. The bespangled gown is a thing of the past. The pretty soft materials, so dear to a woman's heart, and such a delight to the eye, have come to stay.

Good and tasteful costuming in burlesque is just as essential as in any other branch of theatricals; in fact, more so, to make amends for the overdressing in the past.

The most careful attention should be given to the selection of the corset, as a badly fitting one will spoil the lines of the prettiest gown. Many an artiste has found herself handicapped by a poor fitting or unbecoming frock. I have always paid particular attention to the color schemes, of the settings, and the costuming of the chorus, dressing myself accordingly.

I have my favorite colors, like all other women, certain styles that I affect, and I and my modiste plan and work together.

The key-note of good dressing is originality and simplicity. In the course of a performance I wear everything from the "fluffy-ruffle" dress to one of "Grecian" drapery, but true to the soubrette spirit I like the beruffled skirt, with all its freedom, best.

Shoes and stockings should harmonize with the costume, and no end of attention given to the hat or head-dress. The latter may spoil the smartest costume. A fan or parasol adds greatly to the general result.

As to shoes, cheap ones are a bad investment. Nothing but silk stockings should be worn, for either long or short dresses. If properly cared for, they cost no more in the end than the ugly "fisle," which spoils the looks of the most prettily shaped limb.

In the selection of the hat, the face and the hair must receive the first consideration. Never buy a hat because it is the prevailing style and looks good on the "soubrette" with another show. Perhaps it does, but it may not look good on you. Unless you care to buy the best of feathers, avoid them altogether. Flowers and ribbon are just as pretty and less expensive. A "hat" trunk is a good scheme, for should one hat be ruined on a "jump" it will cost more to replace than the trunk cost.

"Making-up" is an art that would be well for us all to study. A clear, light make-up is best. Follow out the rules of nature and you cannot go wrong. I have heard people in the audience remark that they could scarcely recognize their own friends, owing to the careless manner in which they made up, and the utter disregard of how to bring out their own charms. Use powder and paint to improve, and not to disguise. Neck, arms and hands should be given special attention. Every woman looks her best when neck and shoulders are shown to advantage.

The same rule for the hair as the hats. Don't make yourself unattractive by

wearing the hair parted if the pompadour is more becoming to your style of beauty. Lucky is the woman who can wear her hair plain.

Now, girls, for a little scandal. I know you will agree with me in the following, for we all no doubt have the same experiences.

I started out to be a real live soubrette, and after being refused accommodations in a dozen hotels, I sent the "dog" home!

All you married soubrettes listen! Our worst enemy is the "usher," and I can prove it. When Chauncey comes in, loaded with American Beauties and says "Pass these to Miss ———," the first

I have been asked so often what I thought was the hardest task in vaudeville to make good with—whether the sketch, acrobatic act, wire-walker, "sister" team or monologist.

I have thought often over the subject. I really think the monologist has a harder time than the others.

For instance you take the sketch team. In the first place (as a rule) they appear about 3 o'clock and about 9 at night. Most carry lavish scenery, in which, when the curtain rises, the audience at once sees something pleasing to the eye. Five or ten minutes of dialogue tells the plot and a situation is cooked up for the com-

about our mothers-in-law and how we call our husband 'Dearie' when we want him to buy us a hat."

I think the monologue man of to-day should not be condemned too easily. He strives hard to get away from the battered lines, such as "mothers-in-law," "marriage" and "bargain sales." You have to do it in our days in order to be successful the way vaudeville has advanced.

When the monologists cannot write laughs themselves, they get some one to do it for them. There is really no price too high for good material. I cannot mention any mercantile business at the present writing paying the profits vaudeville returns on the amount invested for material. Yet with all the good material it is a hard game to go out and stand before an audience at 4:30 in the afternoon and try and make them laugh, especially when there is a horse act following you.

You work hard for three or four minutes to bring a laugh; then the stage hands commence to lead in the horses, and instead of the audience hearing the point of your joke, they hear the hoofs pounding on the stage. I never remember an audience laughing at the sound of horses' hoofs.

I think if the manager would instruct the stage manager to be as careful behind the stage when a monologist is doing his act as he is of Miss ——— or Mr. ——— from the "legitimate" the mono-



ROSE SYDELL.

Wherever there is a stage, there is known the name of "Rose Sydel." Miss Sydel is the leader of the organization which bears her name, "Rose Sydel's 'London Blondes,'" now touring the Eastern Burlesque Wheel Circuit.

Of striking personality and carriage, Miss Sydel is recognized as one of burlesque's leaders and favorites. Her value to this field alone has been of immense advantage, for she inaugurated the vogue of burlesque women dressing for the eye, and as an attraction to feminine patrons. Miss Sydel's costumes are a feature of the show she is with.

thing this young Sherlock Holmes exclaims is: "See that fellow made up like a 'monk,' that's her husband," and "American Beauties" exit. The bright smile and "baby stare" is all for naught after that.

Consider the "spot light," songs that are epidemic in burlesque are usually sung by the soubrette. Upon your arrival at the theatre opening day you are greeted by the manager or stage manager with a smile as cold as the stage and dressing rooms. He says, "No spot light or singing to the audience, but you may sing to the orchestra." Then your troubles commence. First one and then the other with pleading voice tells you his wife is out "in front" on this particular day. Those taking this precaution are usually the ones who work the number up best, on all

(Continued on page 65.)

edian's entrance. When he enters he has at once something to work on.

Now, take the monologist. Generally he must follow everything on the bill. The audience in a continuous house has sat from about 1 o'clock and listened to all the jokes, heard all the songs, are about worn out. He comes on with only a "drop" in "one" perhaps, with a lot of advertisements behind him reading "Big cut in underwear." "The ——— Shoe is the best Shoe," etc.

You have to take the public's mind off that, and make them listen to you. You have no beautiful scenery behind you; you have no one to "feed" you; you have got to make them laugh right away, or otherwise most of the women will leave.

Or if they do not go home, they will remark: "Oh, what's the use of listening to him. He will start to talk and tell us



FREDERICK ESTERBROOK

of the Esterbrooks, instrumentalists, is this season with the big musical comedy success "Miss New York, Jr.," under the management of I. H. Herk, playing the Empire Circuit theatres. He will produce a new big original musical novelty act in "one" next season. The Esterbrooks were very successful in vaudeville last year, and will probably return to the field next season.

logue man would be far more valuable than sometimes happens now he is at times.

Grigoletti's "Flying Ballet" is playing the Hippodrome, having surrendered its United time for the engagement. The Marinelli office has re-booked the act over the United for all of next season, commencing Aug. 3 at Ramona Park, Grand Rapids, Mich.

# THE BARNUM-BAILEY

## "BLOW-DOWN"

By FRED BRADNA.

The route card of the "Greatest on Earth" for the season '07 had first outdoor stand under the white tops, Reading, Pa., April 22-23. The Reading Railroad had charge of the transportation from Jersey



FRED ZOBEDIE.

Fred Zobedie, the famous hand balancer, requires no introduction. Known throughout the circus world and in vaudeville, Mr. Zobedie has established himself as in the first rank of all equilibristas. This past season Mr. Zobedie was a feature with the Forepaugh-Sells Circus. He is now playing in vaudeville, and will return to the tented arena when the warm weather again puts in an appearance.

City to the Dutch town. After the last beat of the drum at the Madison Square Garden it was a busy night for everybody.

Watching the stage entrance to the big building you could see women riders, acrobats, wire-walkers, etc., all carrying big bundles containing the outfit for the sleeping cars, our home for the next six months.

Of course, the new-comers from the



LEW M. GOLDBERG.

Mr. Goldberg is the manager of the Grand Theatre, Joliet, and Castle Theatre, Bloomington, Ill. The youngest and most enterprising manager in the State.

other side, for instance, some members of the Novello Troupe, not yet used to this kind of traveling, carried pretty nearly a car load of baggage, but they soon found out to travel with a big show in America is not in the least uncomfortable, and that the accommodations for the artists are really first class.

We arrived safely in Reading Sunday about noon, and on our arrival on the lot found the different tents pitched. The cook tent, superintended by Charley Henry, promised great.

It was a bright day, this first under canvas, indeed, too bright to last. We gave two shows Monday to big crowds, and everybody was hopeful of another fine day on Tuesday. But in the morning we found an ice-cold breeze blowing, which pulled the guy rope as tight as possible.

This breeze kept up all day. Towards the evening it looked more like a cyclone.

their knees, but remained perfectly quiet in this position. By luck I got my big hunting knife, and with the aid of Charley Grunatho, we succeeded in making an opening in the half-frozen canvas and to reach the horses.

Then followed a scene worth paying any amount to witness. Franz Novello, thinking his daughter was surely killed, ran around like a maniac calling "Helene! Helene!" while the Grunatho girls, still in their tights, were running out in the rain and hailstorm with all their street dresses wrapped up in bundles.

Ella Bradna, although a daring woman on horseback, was crying like a child and calling for me. Finally we found that, with the exception of Toto Siegrist, no one was seriously hurt. Everybody rushed to the sleeping cars, which, luckily, were close to the grounds, and we went to bed with the sweet remembrance of our first stand under canvas with the "Greatest on Earth," season '07.

### HIS PARODY DIDN'T GO.

We played "White City," Worcester, Mass., last summer. I was featuring a



BELLE GORDON.

The dainty little athlete who is playing return engagements on the coast. "Originality is the only trade-mark."

We were sitting on our trunks with our overcoats on, expecting something extraordinary to happen. This expectation did not keep us waiting long.

Ledgett, the bareback rider, already ordered (in his sweet voice) his wife, Dollie Julian, out of the dressing room, and papa Grunatho also tried to hurry his daughters with their dressing.

It was then just about 9 o'clock p. m. Half the performance was over, when a big gust of wind struck the dressing room.

In a second the whole two-pole tent came on our heads. To my left Charley Grunatho was dressing at this moment, while on my right good-natured Toto Siegrist was just about to put on his tights for the big aerial act. One of the center poles hit poor Toto across the forehead, cutting him so badly that Dr. Ivers, the physician traveling with the show, had to be hurried to the scene of disaster.

All the bareback and race horses, standing in the padroom, through the weight of the wet canvas, were pulled down on

parody on a popular sentimental ballad. I wrote that parody myself and thought it was funny.

During the act I noted a sweet young thing from our hotel regarding us with solemn disapproval. When we got back to the house the sweet young thing accosted me with: "I heard that song before. It was sung here last by a young feller with moving pictures, only he used different words and he was handsome." The delicate accent on the "he" and "handsome" left no possible doubt where I stood in the estimation of the Worcester belle.

Tom Wilson,  
Of Wilson and Mae.

### "BEFORE THE LIGHTS WENT OUT."

A group of artists gathered in Glasgow some time ago to welcome home a brother professional who had been in America. It was a stag party, and the flowing bowl was the official emblem. The bottle had gone around twice and the funtion had just settled down to an all-night session



GRACIE AND REYNOLDS.

Gracie and Reynolds are with Clark's "Run-away Girls" this season. They call themselves "The Beauty and the Beast," for their act is a combination of comedy talking and eccentric knockabout. It is known from one end of the country to the other.

when a well known Scotch comedian got up and, after shaking hands all around, bid the party good night. There was a riot of protest against his desertion, but he repeated the performance murmuring "Good night! good night!" with redoubled determination.

Somebody caught him and forced him back in his chair.

"No need t' fecht," he protested gently. "A'm noo goon. Ye ken A'm a steekler for for-rr-m an' A'm bound to say gude nicht whilst yet A'm able."

Marie Rossley.



REBA AND INEZ KAUFMAN.

The Misses Kaufman have been scoring decidedly all over the vaudeville circuits. They are singers, dancers and pantomimists, presenting a charming appearance. Engagements abroad will take the girls to Europe in February, but they will return in time to again play over here next season.



# VAUDEVILLE VERSUS MUSICAL COMEDY

By WILLIAM GOULD.

One often hears some producing manager say, "Why is it that musical comedy has not the drawing power to-day that it had five years ago?"

The answer is vaudeville. Vaudeville, the fountain head, the high school of musical comedy, did the trick. The musical

the stage manager taught him, and no more.

The manager gives the same song to the vaudevillian, who has a different idea, which is new, and at the finish he does a dance. That is out of the ordinary and the song is a success. One new idea from the artist suggests another from the author, the stage manager, and before the week is over you would not know that it is the same song. Then the vaudevillian starts to put in a few "sure fire laughs." He knows they are sure fire, for

Just a few lines to congratulate you on the occasion of your second anniversary of the wonderful success you have achieved, and the prominence your publication has attained in the theatrical world. No one can fully realize it.

It seems like only last week I purchased a copy of your first issue. At a glance I realized then that we had another theatrical paper, come to stay. You can not imagine how I look for Saturday so I can have VARIETY at my breakfast table, and fully relish the news contained.

where I am to-day, considered to be one of the best burlesque comedians and producers in either Wheel.

At the present time I am conducting three shows, "Watson's Burlesquers," "Washington Society Girls" and "The Oriental Cozy Corner Girls." I am also general manager for same.

I have no connections with any theatre. Others may worry, I like to come and go. I have been a burlesque manager for sixteen years and played vaudeville for ten years previously.

I played for Mr. B. F. Keith in a store show at Boston on Washington street, and had to do ten shows a day. I've played all the big vaudeville houses from Maine to California.

A manager on Broadway once asked me why I did not go up town. I said: "Not on your life. There are six weeks of rehearsals and too many failures. Three hundred dollars on the Bowery is better than \$275 on Broadway." 'Nuf sed. Use the subway.

## "NOTICE" FOR DOG.

New Castle, Pa., Dec. 13.

Bedell Bros., the "strong" act, billed as "Australian Gymnasts," had a "run-in" with the manager of the show they were playing with when it struck town.

The Brothers describe the company as a "rubber-tire show," from which it is believed to mean that the organization "slips" in and out of town. In New



HARVEY AND DE VORA.

Harvey and De Vora, known as "Those Grotesque Dancers," formerly "The Dancing Kids," offer one of the best eccentric dancing acts in vaudeville, having a number that is intensely amusing and which has received the strong indorsement of all the leading managers in this country.

Special mention is made of the gorgeous costumes worn by this team. They are this season en route with "Rialto Rounders" Company (West-ern Wheel).

comedy audience of the past is the vaudeville audience of to-day.

It did not take the theatre-going public long to find out that seven-eighths of the musical comedy stars received their theatrical education and training in vaudeville.

These artists were called from vaudeville by astute managers on account of their finer ability as specialists of a decided and unique type.

What makes the vaudeville artist more competent than his legitimate brother? The "legit" has his part handed to him. He is rehearsed by a competent stage manager. He does what he is told to do and no more. Everything is left in the hands of his manager.

Take the vaudeville artist's life. First he must be his own manager, buy or write his own specialty production. Then he becomes his own advance and press agent; his own property man.

Being left to his own resources he becomes creative. He originates. No stage manager gives him personality or individuality. It simply grows. Then the bright manager comes along and signs the artist.

Why do they look to vaudeville for these finds? Because Mr. Manager has a song in his show that is not a success in the hands of the "stage managed legitimate singer." "It does not get over the footlights." The legit can't dance, he can not originate. He merely does what



LEE HARRISON.

Lee Harrison, the unctuous, the smooth and oily and the bland. Just now it is "Lee Harrison and His Broadway Girls." Aforetime he worked alone, and his monologue was much in demand in the vaudeville theatres hereabouts. Personal friend of George Ade, who writes a good deal of his "stuff," and perhaps more widely known and liked in the vaudeville and legitimate theatrical profession than any other man you could name; but what's the use—everybody knows Lee Harrison.

he has tried them out before and is positive.

The author then says, here is a clever person and the first thing you know the vaudevillian is handing over situations and complications for scenes that are sure to make any musical comedy, and in return for this he is receiving a certain amount of "polish" necessary to the musical comedy star or favorite.

For the benefit of doubting Thomases, here are a few ex-vaudevillians whom I have the pleasure of knowing: David Warfield, Weber and Fields, Sam Bernard, Eddie Foy, Rogers Brothers, Montgomery and Stone, Geo. M. Cohan, Victor Moore, Dan Daly, Harry Bulger, Ward Vokes, Jeff De Angelis, Nat Goodwin, Pete Dailey, Bob Dailey, Lee Harrison, Ross

(Continued on page 65.)

I have already given 25 cents for a single copy of VARIETY. This happened at Des Moines, Ia., last September. The newsdealer ran out, but told me he sold the last one to the Fire Marshal, who was a steady subscriber.

I found the gentleman and gave him a quarter for the paper.

It required much longer time for me to gain fame than it did you. It is over twenty-six years ago I first started to please the public. I started for \$6 per week at No. 1 Chatham Square, New York, at a museum. I had to do twelve shows a day for the "six," including Sunday.

I got \$12 the following week at 210 Bowery, Morris & Hickman's Museum. Then I went to 298 Bowery, Globe Museum, and I kept at it until I landed



FRANKIE LA MARCHE.

The original "girl 'Buster Brown,'" having met with great success on the Kohl & Castle Circuit, is duplicating the same triumphs in the East.

Castle the finish came for a dog the Bedells had with them.

It is named "Dick," a pretty Boston terrier; it carries a pipe and always has a wise look. The manager gave "two weeks' notice" for "Dick," and the larger of the Brothers asked him the cause.

He replied "We have been doing bum business ever since that darn dog joined the show."

The Bedell Brothers accepted the "notice" for the dog, and handed in their own. The three will leave the show together.

# HOW NOT TO WRITE LYRICS

Being an Exposition of Curious Mental Phenomena,  
as Observed by a Collector of Crippled and  
Destitute Song Compositions.

By IRENE FRANKLIN GREEN.

Please, Mr. and Mrs. Public, bear with the singer of songs in vaudeville. There be times when the humble heart affairs of "Mah Honey Lou," the homely reflections of "Mistah Johnson" and "Mother's Blighted Hopes" are forced with un-

blessed land of ours, inspired farm hands and talented grocery clerks are turning out original compositions. Picture to yourself what this means, grasp if you can a realization of the total of broken hearts, broken rules of lyric technique and shattered rhetoric that this represents in the aggregate, and from which we alone are your salvation.

Believe it or not, an immense amount of this trash filters through the regular channels of the trade to come upon the market as the product of established pub-

by the bye), published in Pittsburg by a regular house recognized in the trade and fetchingly entitled "The Wreck of the Flyer; Duquesne." Here it is:

The heart of a maiden was beating with pleasure  
As the day of her wedding drew near,  
She sang as she placed holly wreaths in the window,

"To-morrow my love will be here.  
The message he sent me brought joy to my heart,  
Yet seems to be haunting my brain:  
'If I am alive, my dear, I'll arrive  
On the Limited Flyer, Duquesne.'"

CHORUS.

On the Limited Flyer, Duquesne.  
Like a dart it speeds over the plain,  
May the angels above watch over my love  
On the Limited Flyer, Duquesne.

The second verse opens with many bass chords and one knows instinctively that this is going to be no happy bridal.

While tying one wreath with a bow of red ribbon  
She heard a commotion outside.  
It seemed all the newsboys were running with papers.

And "Awful disaster," they cried.  
She listened intently to hear something more,  
She heard, but the hearing brought pain.  
One "newsie" ran by and loudly did cry,  
"The wreck of the Flyer, Duquesne."

I always liked the third from the last



GARTELLE BROTHERS.

The Gartelle Brothers are the leading exponents of "fun on wheels." They put a whole lot of really amusing knockabout into their comedy roller-skating act, the blackface member of the team particularly working up a series of comely falls that would make a graven image laugh. The act is a standard laughing number and various imitators have placed their stamp of approval upon it.

It occurs that one would have to sing the number in Irish dialect to make "green" and Duquesne rhyme, but that is only an incident. Having now united the lovers, even at a deathbed, the dramatic recital would seem to have reached a satisfactory degree of finality. But no, the lyricist goes on to round the tragedy off and tearfully examine the corpse in a final stanza:

Near the wreck of the Flyer, Duquesne.  
She was clasped to his bosom again.  
But she ne'er was his bride,  
For her lover there died,  
Near the wreck of the Flyer, Duquesne.

Ah well, poor chap, perhaps it was as well that he died. He might have lived to write sentimental ballads.

Here's another bit, unique and interesting in its own peculiar way. As befits its melancholy lay the music is to be played "moderato." The directions say so, Charles A. Meyers wrote the music

(Continued on page 65.)



THE ASTRELLA SISTERS.

Singers and dancers, the Sisters, together with Alfred Warner, who likewise dances and sings, are now playing on the United Booking Offices time with conspicuous success. The girls are young, very pretty and half the charm of their performance is the ingenious fun they seem to get out of it.

lishers. In my experience as a public singer, I have been constantly importuned to sing numbers that fractured every known convention of style and taste. Indeed, certain publishers have even accused me of personal enmity because I side-stepped the distinction of warbling their works of genius.

One of my most prized possessions is my library of musical gems of this sort. Every one is a bona fide publication and in each case was submitted to me with a serious request that I make use of it. When I refused it was several times hinted that I was being subsidized by a rival firm to keep down budding talent.

Perhaps the pick of the lot is the ballad (they run very much to ballads,

line, "She heard, but the hearing brought pain." It is an exquisite touch. Somehow it seems to bring the heroine's soul agony so close to us. Chorus No. 2 continues:

The wreck of the Flyer Duquesne!  
My God, and my love on that train!  
Not a moment I'll wait,  
I must know the fate  
Of my love on the Flyer, Duquesne.

It needs no bass chords now to tell that a tragedy portends. Grim horror looms large as the narrative rushes on to the terrible climax.

A special chartered was quickly conveying Her nearer the heart-rending scene,  
Where death and destruction had wrought awful havoc

And corpses were strewn o'er the green.  
Arrived at the place, her lover she found,  
Her coming had not been in vain.  
On a cot he was lying—well-not dead—but dying.  
Near the wreck of the Flyer, Duquesne.



KING KOLLINS,

of Kollins and Klifton,

World's greatest banjoists. Mr. Kollins is the author of the famous "Whizzer" March, "Grand Entree" and the slow drag "The Twirler," now being played by the leading orchestras and bands everywhere.

Kollins and Klifton are playing dates in the Middle West, having finished their engagement over the Orpheum Circuit.

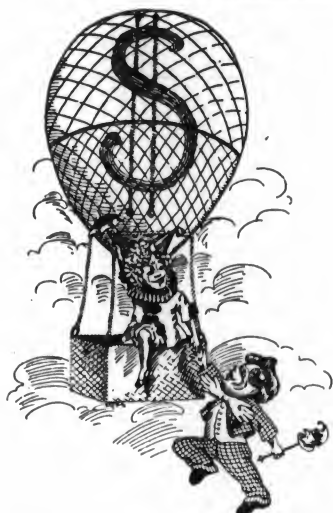


LONEY HASKELL.

"That rascal," LONEY HASKELL, returned to vaudeville this season, after two years' absence, during which time he toured the country with a big musical comedy, of which he was the author and manager. Mr. Haskell is constantly in demand in all the leading vaudeville houses, and at present is presenting his character monologue on the Kohl & Castle and Orpheum Circuits.

welcome frequency upon your attention. But consider, these are few of the many, and, believe me, we stand between you and a fate infinitely more tragic.

For from the rising of the sun unto the going down thereof all over this



FRANK ODELL AND KINLEY ROSE.

Ludicrous comedy, skillful acrobatics, novel dancing, splendidly costumed is the key to the success enjoyed by Odell and Kinley in their original offering "PIERROT AND PIERRETTE."

They are booked solid in this country until June 1, 1908, with the exception of Christmas week, which they will spend at their home (Toledo, O.).



# NOTHING NEW UNDER THE SUN?

Program of Variety Performance, Sixty Years Ago, Says So

Reproduced on this page is a program for the re-opening of the Franklin Theatre at 176 Chatham Square in 1848, sixty years ago. Its actual size is 23 inches in length.

Harry Sanderson, of Pastor's Theatre, kindly furnished the original to VARIETY, but Mr. Sanderson, with all his knowledge of the history of variety, could bring no direct reference from his store of knowledge to this house or performance.

The program is interesting from beginning to end. It promises "Chaste and Beautiful Exhibitions," and a change of program "every evening." Henrietta Vallaire is an-

## DRAMATIC ASSOCIATION WASHINGTON HALL.

Entrance in Crosby Street, between Houston and Prince Sts.

ACTING MANAGER  
STAGE MANAGER  
SCENIC ARTIST  
COSTUMER

Mr. G. W. MURRAY,  
Mr. J. W. MCGUCKIN,  
Mr. N. C. CHARLES,  
Mr. R. W. WILLIAMS.

Mr. Walcott's Night.

Tuesday Evening, January 14th, 1851.

The Performance will Commence with

## EVADNE. OR THE BALL OF STATUES.

King of Naples.....	Mr. J. W. McGuckin
Ludovic.....	Burgess
Colonus.....	Wilcox
Vicentio.....	Dwyer
Spalatro.....	Dwyer
Int. Courtier.....	Conway
Int. Courtier.....	Conway
Page.....	MacKay
Evadne.....	Charles
Olivia.....	Miss Clifford
Songs.....	by Messrs Murphy and Reed

To Conclude with

## BOMBASTES FURIOSO.

King Artaximius.....	Mr. Garrieh
Bombastes.....	Tiruf
Fushus.....	Conway
Destilina.....	Miss Boniface

Tuesday Evening, February 4th, 1851 Will be Performed the Play of

## RICHELIEU.

Richelieu.....	Mr. Burgess
De Mophrat.....	Fardon
Julia De Mortimor.....	Miss Parker

To Conclude with

## THE FOLLIES OF A NIGHT.

nounced as the "lovely" barmaid for "The Front Room," while "Living Pictures" (from "prepared" and classical studies) are promised.

A female band or orchestra, a colored troupe, a French "danseuse" and an impersonator are also on the program.

Another program from 1851 is of a legitimate performance. Names are among the cast which afterwards were famous on the American dramatic stage, but the connection, if any, between these days of '51 and later can not be traced.

### REALISM.

For weird ingenuity commend me to the amateur stage manager of a club entertainment. This is an elective office and the committee usually appoints a talented individual who has never stage managed anything more ambitious than a family row at home.

We went on to do our singing and talking act at a club one night only to find that the stage had been spread with a ragged green cloth, making walking a desperate chance. After doing eccentric steps to avoid the pitfalls for ten minutes, I was caught unawares and did an unintentional comedy fall that would have satisfied Jimmie Rice.

I went at that stage manager a few minutes later, meaning honestly to put him away for the general good of my profession.

"Well, you see, there's a bicycle act on last (we were No. 4 on a ten-number bill) and I thought the green carpet made it look more like a woodland scene," he explained, smiling the expectant smile of the terrier pup that has just done its prettiest trick at the first try.

Of course the man shouldn't have been permitted to live, but I was too stunned at this exhibition of his artistic temperament to do my duty.

Tom Wilson;  
Of Wilson and Mae.

### DIFFERENT IDEAS OF HUMOR.

By Geo. Abel.

Mark Twain at the tomb of Adam found material for a humorous disquisition; Rudyard Kipling at the tomb of his ancestors sees nothing but the seriousness of the situation. The Englishman takes himself seriously in all his moods and in every situation; countless generations of ancestry look down upon him and he looks up to them.

Your American is a good deal of an iconoclast, with his bump of reverence undeveloped and his respect for antiquity a minus quantity.

The Englishman takes his humor in allopathic doses; the American in tabloid form. The Englishman needs and takes time to read, reflect upon and inwardly digest his jokes; the American wants "em hot off the bat." The Englishman finds time in business hours to indulge in a five o'clock tea and give himself a rest; the American rushes to the quick lunch, bolts something indigestible, and is back at his business before you can say "Jack Robinson."

Across the water, we live; here you rush. So it is that English humor rarely appeals to the American. He hasn't time to grasp its numerous and salient points, and let them become absorbed by his inner consciousness; he wants something that he can read and understand on the run. He places ice in his coffee because he hasn't time to let it cool in the cup; but the Englishman, slow of comprehension as he may be thought on this side, has a lively appreciation of American humor—after he has been over here long enough to get onto your curves.

I'm a great lover of Dickens and Thackeray, an ardent admirer of Kipling, "Mr. Dooley" I dote upon, whilst Mark Twain is an endless source of delight.

The United States never produced a "con" artist to compare with Dickens's "Sairey Gamp." Mrs. Gamp could have made a fortune selling gold bricks in New York.

And dear old Thackeray! Can you ever forget his meeting up with Adolphus Simcoe, poet and litterateur?

Now try to take a fall out of "Mr. Dooley." He's not an acquired taste for me by any means. I take to him as naturally as a duck takes to water.

"A hundred years from now Hogan may be as famous as th' Impor Willum, an' anyhow they'll both be dead, an' that's the principal ingrejent iv fame."

You don't need a mallet to drive the point of that observation into your head.

We get something different in Mark Twain. Beriah Sellers, for instance, dramatized in "The Gilded Age" as Colonel Mulberry Sellers! We meet his kind every day.

### IF HE HAD KNOWN,

I was with a melodrama some years ago called "The Engineer," in which I was the comedian, and Eva Tanguay was the soubrette. We were playing one night stands and struck a small town about 15 miles east of Scranton. One hotel in town, so we took our choice. The innkeeper gave us a rate of one dollar a day. After dinner the majority of the other seven members of the troupe went to rest themselves, but I remained downstairs and got into conversation with the proprietor. He asked me a lot of fool things, and finally got very inquisitive as to the salaries of actors. Of course I swelled the figure. He finally said, "How much does that little tow-headed gal git?" (meaning Miss Tanguay). "Oh," I replied, "she receives \$75 a week." "Gee whiz," says he, "how much do you get?" "\$75 a week, too," I answered. "If I'd a ever know'd that, you'd a never got in here for no dollar a day," bellowed the boniface.

Frank Taylor.

## FRANKLIN THEATRE!

1848

176 CHATHAM SQUARE.

GREAT SUCCESS OF THE

## Re-Opening!

OF THIS MAGNIFICENT ESTABLISHMENT.

The above place of amusement having been entirely rebuilt and its interior re-modeled,

IS NOW OPEN!!

WITH A SERIES OF

CHASTE AND BEAUTIFUL EXHIBITIONS.

Never before exhibited in this country.

THE PROGRAMME WILL BE CHANGED EVERY EVENING.

The house is well ventilated, and every attraction will be paid to accommodate visitors.

PRIVATE BOXES!

Have been erected for the accommodation of Ladies and Gentlemen, who wish to see the performance and not be seen by the audience.

N.B.—The Manager will engage at any expense, such artists as may arrive during the season, and he visitors may rest assured that nothing will be left undone to render the entertainment worthy of public patronage.

PRICES OF ADMISSION,

Boxes.....25 Cents | Pit.....12 Cents

Private Boxes, accommodating 4 or more persons.....\$1.

Stage Seats.....50 Cents

Doors open at half-past 6. Performance to commence at half-past 7 o'clock.

The Police is strictly enforced, under the direction of

COUNTRY MCCLUSKY.

Costumes & Properties!

Designed and made under the supervision of the Manager.

THE FRONT ROOM!!

Has been fitted up in a splendid manner as a SALOON, where the lovely

Henrietta Vallaire,

Will have the pleasure of waiting upon the patrons of this Beautiful Temple of the Fine Arts.

Will be selected from the Paintings of Rubens, Lapin, Titian, Raphael, Tintoret, D'Uy, Canova, &c.

THE PICTURES

Magnificent & Unparalleled Attractions!

FOR THE OPENING WEEK.

First appearance in New York, of

MADAME PAULINE'S

VIENNA TROUPE OF

MODEL ARTISTS

Numbering some of the most beautiful Women in the World.

The Manager has engaged for a limited number of nights, Les celebrated

FEMALE BAND OF SERENADERS

Who have just returned from an extensive travelling tour through the States; as every place they have been honored with crowded houses.

ILLUSTRATED PICTURES!!

Taken from D'Alton's History, by a troupe of

Living Male and Female Artists!

From the Royal Academy of Design, of London and Paris.

The original and talented

Arab Girls!!

Are engaged, together with their Chiefs, Abdallah and Abrahim, who will give their astonishing performance of "Imbuing, Turning Somnambula and other wonderful feats.

Also an engagement has been entered into with Les's remarkable band of

ETHIOPIAN SERENADERS!

Consisting of some of the most distinguished performers.

THE TABLEAUX VIVANTS

Will be a GREAT FEATURE in the Evening's Entertainment, which will be

illuminated by the

BRUMMOND LIGHT!

Among which will be found the following beautiful representations of the

GRAND MAMBOU.

From King from the Sea.....

From King from the Sea.....

From King from the Sea.....

From King from the Sea.....

From King from the Sea.....

From King from the Sea.....

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From King from the Sea.....

# EVOLUTION OF THE WHITE RATS

By J. C. NUGENT.

Since the glory of Rome, when gladiators were, and strong men and fools and musicians, down through the field fetes and festivals of the middle ages, smacking of cap and bells and mixing in the mind with the wandering minstrels and Merry Andrews of later European times, even to when, in America, they became the local favorites of various "dumps" and "dives," beer halls and museums, the clowns and mountebanks of the earth were ever children, never serious, and never seriously considered.

In this, at least, they shared the fate of higher genius; that of giving their

who barbers loses much of the illusion that allures. And so in demanding and gaining a share of his own prosperity the entertainer lost forever the old, happy irresponsibility and childlike unrestraint.

But the new conditions of advancement must be met. The care-free player folk were forced to support homes and educate children; to assume the expense and responsibility of citizenship. The high salary began to appear. Jokers and jesters began to receive recompense exceeding the wage of statesmen—a fact soon heralded to heaven, so unbelievable it seemed that while serious art went begging, the frothy

such beauty and odd, subtle appeal, such breadth of brotherhood and noble aim, that the great artists of the world, delighted with its majestic ritual and boundless possibilities, embraced it with all the fervor given by fanatics to a new religion.

Small wonder that to this day the newcomer and outsider cannot understand the enthusiasm with which this race of nomads and wanderers clasped hands in new found brotherhood.

The accompanying cut shows a group meeting. Such a group will never meet again. In its original conception there was no thought of gain or material advantage—no desire to intrude any form of business. It was a social order, aiming at the social and intellectual betterment of the profession.

A great man will go out of the world

ed, not calmly nor wisely, but intolerantly, and with the ill-advised impetuosity of a class to whom sane business method was a sealed book. Demands for consideration were met by the now organized managers with rare lack of judgment and the feeling of injustice grew until the thinking element was no longer in control.

The managers who at this stage had had the foresight to organize and make practical a business which was in its nature elusive, transitory and at the mercy of a public fleeting fancy, deserved a world of credit. Vaudeville was now by long odds the most systematically conducted and staple branch of the theatrical business, which is unique in that it deals largely with fictitious values and that the tangible, salable property in sight is but a small per cent. of the cost.

These half-dozen men, aided by a corps of the brightest commercial minds of the period, brought vaudeville to an importance and dignity never known before. But—they forgot the artist. Percy Williams sounded the keynote years afterward when he said, "Don't organize the artist alone. Organize also the agent, the manager. Organize them all. We are all in the same business."

This was great, but late. Not too late, nor is it yet. But it should have been said and done ten years before, and said and done by the manager first. The artist looked to him and needed him, and from him the overtures should have come and would have been fairly met. There was a sufficient thinking element amongst the artists to realize that the business was not for to-day alone.

But the manager persisted in the "employer and employee" fallacy, which presupposes a factory that delivers goods bearing only the factory name, and in which the workman's identity is lost instead of recognizing that the artist is a producer rather than a workman, that his name remains on the goods until delivered and that that name is at stake as well as his salary. It is, in fact, his chief asset, himself and his lifework in essence.

The artists' desire to protect this was resented as an effort to intrude into the executive province; silly antagonisms arose. The artist, too, made the mistake of taking himself too seriously, even sentimentally. Despite the earnest efforts of the sensible element on both sides, excitement augmented until the storm broke, resulting not only in great material loss to both, but in a loss of faith, credit and confidence which can only be remembered with pain and regret and which is best forgotten.

What might be accomplished by evolution is usually rather delayed than hastened by revolution. The long, tedious work of reconstruction was now to be done. Following Golden's failing health, Ezra Kendall stepped into the breach, and it was largely due to his wonderful tenacity of purpose that the now languishing order lived through the discouraging years that followed. The reaction had brought a lack of enthusiasm which few survived. But with wonderful faith and hope and charity he held the faithful band together.

It is notable that both Golden and Kendall sacrificed not only fortune and personal prospects, but, temporarily let us hope, health also to the cause they loved.

Then came R. C. Mudge and the new White Rats. New in that it is now a

(Continued on page 85.)



THE HISTORIC "STAR CABINET" OF THE WHITE RATS.

The above photo was taken at a meeting held in March, 1900, at the original lodge room in the Savoy Theatre Building, New York.

Reading from left to right, those standing are Paul Armstrong, Bert Coote, John Sparks, Maurice Barrymore, Henry Lee, DeWolf Hopper, Chas. T. Aldrich, Otis Harlan and Frank Lalor. Seated are Milton Royle, James J. Corbett, Lew Fields, David Montgomery, Geo. Fuller Golden, A. Von Palm and J. C. Nugent.

gift freely to the world, and being themselves content with careless poverty.

But when, after the civil war, New York stretched Harlemwards and Pastor's moved uptown—when the old locale was lost and the fashionable clientele from the residential avenues began to come variety-wards, driving head ushers to Czar-like dignity and the "slapstick" into disrepute, the clown began to change with the changing times.

With the new class of audience and theatre came a new class of entertainer; not only new in a more intellectual entertainment, but in an awakened commercial instinct. Wherein he lost something. The poet who takes money is only half a poet, after all. The artist

merriment of the hour should reap such reward.

In the general, unprecedented prosperity, managers grew arbitrary and, in jealous contention for price and place, artists became divided against themselves. Then there were farcical contracts and misrepresentation and warring factions. And a prevalent era of ill-feeling and discontent. It was coming too fast.

Out of the multitude came a man. Preceding the managers' organization, and with no anticipation of it, but in response to the gregarious instinct of the fraternity, he sprang into prominence as a leader of singular magnetic quality. He organized the "White Rats," the father of all the present orders, in its inception a cult of

when George Fuller Golden dies, and there will be an ache in many a heart which knew and loved him. Despite his artistic conquest of three continents, his real worth is little understood, because there are few living in any generation who understand those who rise far above the contemporaneous level. But, with some more human traits, he combines with the brain of a seer, a poet's soul. And in our children's time Golden will be eulogized as the greatest man—perhaps the only truly great man—the vaudevilles have ever produced.

With the inrush of numbers into the new society came an inrush of riff-raff for whom this exalted altitude had no meaning. Little by little business grievances were intrud-



# THE ENGLISH PROVINCES

By ROSS AND LEWIS.

Portsmouth, England, is a seaport town, about two hours from London. It reminds one of an American city. There is life; cafes are open Sundays (an unusual thing in the Provinces), and a band gives a Sunday night concert on the pier. Sunday is very dull in England, especially for a "Yank."

We are playing De Frece's new Hippodrome, a beautiful and modern theatre, seating about 3,000, run on the customary two shows nightly system. First performance, 6:45; second, 9 o'clock.

There is another hall here, "The Empire," one of the few in the Provinces playing one show a night only, but by the time this appears it will have fallen in line, giving two.

Both houses are situated on prominent streets. In a great many English towns a first class house is on some dark back

The mill hands usually see the first show, as they have to be up early. A custom is for the mill hands to throw in and pay a small amount to a man who they call "a knocker up." His duty is to go around and wake them by means of the old-fashioned knockers on the doors, and woe to the pro. who has "digs" (as they call their apartments) on the streets where the "knocker" is getting in his work.

The mill hands usually come to the show just as they leave the mill. All wear clog shoes, the girls with shawls over their heads. They are wary of being "stung" and often elect a delegate to report on the show Monday night.

If his verdict is "champion" or "extra" business is good for the week.

A hard working lot, there is a saying that "the act which sweats the hardest gets the most applause." This is true all over England. They want a lot of action, and the act which opens with patter is apt to hear from the gallery. "Well, do something"; if their patience is too far tried they are not backward in giving you "the bird" (hissing).

A favorite expression of the Scotchman in a like case is to shout out "Go back to your work."

But this same crowd is very stanch, and if you please them, never forget you.

The Moss-Stoll tour consists of about thirty-five halls which are all first class. Not quite so pretentious as our vaudeville houses, nor run so systematically, but they are most comfortable to work in. The Olympia, Liverpool, and Hippodrome, Manchester, are equipped for big water shows which are produced first in London.

The English managers are most courteous and gentlemanly in more ways than one. The legitimate as well as variety managers will not only recognize your card, but seem to take pleasure in giving you the best. At the Empire, Newcastle, a crowd of not less than forty artists have been seen eagerly passing their cards to the manager and holding the public back from the box office, while he said not a word.

## "MIKE'S" WISDOM.

When Al Foster and his wise dog "Mike" were playing the Bennett Theatre, Montreal, Canada, Foster received this wire from the Bennett New York booking representative, Clark Brown: "You open Ottawa instead of Quebec Monday. Note change of route. Will pay five dollars extra to cover additional transportation."

Foster was under the mistaken impression that the shift involved about \$20 added railroad fares, and was consumed with indignation. His voice raised in wrath, he told his fellow artists on the bill about his troubles, and finally rushed up to the house manager waving the offending message and shouted:

"Wouldn't that make anybody mad? I don't mind being agreeable, but I hate to stand for this. Why, when I showed this to 'Mike' he bit me."

Inman's Dogs, a foreign act, opens at the Orpheum, Kansas City, on Dec. 15 for the first American appearance.

# THE "DOPE FIEND"

By JUNIE MCCREE.

It is something like eighteen or nineteen years since I first became interested in the dope fiend as a character study. At that time I worked for one of them. Harry Morgan was his name and he was manager of a theatre in Tacoma. (Poor chap, he's dead long ago from the drug.) He went the pace rapidly and as an example of what the drug can do his career was certainly a good one. It was while I was in his employ in '88 that the Chinese were driven out of the town largely on account of their opium joints. They fled in all directions, chiefly to the coast, and suffered pitiful privations as a result of the raid.

My experience with victims of the drug, however, was not among the Chinese nor in their joints. I never saw opium smoked

The character I played in "The Man From Denver" is not an impersonation of any one individual, but a composite of several. The "dope" fiend, no matter in what condition you find him, is always there with the semi-tough talk. It is not the vernacular of the Bowery. It is seemingly a vernacular of his own. He is never much of a talker, and when he does talk he goes directly to the point. He is never boastful, seldom works and never eats much. Food is a matter of little consequence to him. When he dines it is generally on a piece of pie and a cup of coffee.

I knew a couple of dope fiends in 'Frisco. One of them, "Mac," was fairly well-to-do. The other, who had not yet reached the stage of constant smoking, had a tremen-



JOHN A. WEST.

One of the most laughable hits seen in a vaudeville act this season is, perhaps, John A. West's ("The Musical Brownie") "A Shower of Hats."

It is always sure of a big laugh, but the handling of them sometimes gets him into the most amusing scrapes. He carries about two or three hundred hats, of all shapes, sizes and vintages, dating back to the days of Ramesses. After a cornet solo, when Mr. West is bowing obsequiously to the audience, is the cue for the hats to fall from the flies. During an engagement at the Corn Festival, Mitchell, Dakota, Sousa's Band was on the same bill and preceded Mr. West by a few numbers. The hats made a miscue that tested the characteristic good temper of the great bandmaster and the admirable discipline of his famous band. Sousa had stirred his audience to a high pitch of enthusiasm; the brasses were filling the big theatre with the closing chorus of "Manhattan Beach," when suddenly, through the carelessness of "props," down came the shower of headgear, filling the upturned tubes of the big horns and fairly smothering their sounds. A policeman's helmet struck one of the soloists and knocked the baton out of the leader's hand. The band played on. The audience, thinking the incident a stage effect, cheered and encored after encore followed, as the much surprised and amused leader bowed with his usual equanimity.

but once. That was in New York, and I have never visited the haunts of the "dope" fiend.

But in the West one sees many victims. The freedom of a new country is partly accountable for the vices of opium smoking, drinking and gambling. There are few forms of amusement and men go West to endure hardships for the sake of acquiring fortunes. But their patience gives out if fortune doesn't smile upon them immediately. Then they turn to the faro bank or roulette and to drown their sorrow at their losses take to drink; then to the drug.

Wherever a new mine is opened a gambling game is started. In many of the new towns of the West whiskey and gambling go hand in hand with the theatre. A man can buy a ticket to the show, turn around and put a dollar on an ace.

gous appetite and Mac would take him out to dinner with him often. He always ordered two cups of coffee and two pieces of pie. One day Mac, who gambled considerably, made a big winning. He took his crony out to eat and the poor fellow, who was famished, said he was crazy for meat. When they got to the restaurant, however, Mac ordered the same old thing—two cups of coffee and two pieces of pie. But his poor friend begged, "Please let me have meat to-night." "All right, waiter, make his mince," called out Mac.

The "dope" fiend is a passive creature to whom nothing in life outside of getting opium is of much consequence. He is as blasé and indifferent as the most pampered man of the world who has been satiated with every luxury, and he doesn't care a hang whether school keeps or not. He

(Continued on page 81.)



ROSS AND LEWIS.

Ross and Lewis, "The Yankee Doodle Duo," who are appearing on the other side of the pond, wish their friends "A Merry Xmas." The caricature above was sketched during their performance at Stoll's Manchester Hippodrome, and appeared in Sunday "Chronicle," which said: "Those who have viewed the remarkable gyrations of Jack Ross will realize that his ambitions are high. His dancing is as brainy as a pumpkin looks, and his execution is like a locomotive with the life."

Ross and Lewis have just completed their third tour for Moss-Stoll, with two more to follow, which with their other bookings brings them well into 1911. That by itself speaks for their success.

street; the front very poorly lighted up in comparison with our American theatres.

Everything is a matter of stolid indifference with the British public, however, as they will wait good naturedly an hour or more in line for tickets. Admission ranges from 3d. to 2s 6d. They have what are called "early door seats." Those desiring pit and gallery seats by paying a couple pennies more are allowed in first. They see the whole show. The others probably miss the first act. The poor turn which has to open show suffers intensely.

We played Chatham, another south of England city, a short time ago. It is the last and only place in Great Britain retaining the old chairman, who announces the turns as they appear, a relic of olden days.

Perhaps the funniest experience for the "raw" American act is to play some of the Lancashire and Yorkshire towns (the district surrounding Manchester). The chief industry there is cotton spinning.

# ILLUSTRATED ADVERTISING

Illustration in advertising is fast coming to the front among theatrical people. It is by far the most valuable to the advertiser, and especially to the variety artist, who wishes to advertise his name or his act.

An illustration in an advertisement attracts attention at once, the same as a picture on a reading page. The artist advertises his name. In most cases this is the most important of any announcement he could make, for the reason that the name should be well known. While the act may change, the name will not. Even though the act be a partnership, each member retains what corresponds to the good will of a mercantile business by the connection of his single or future title with the team name in the past.

An act is identified with its name, whether composed of one or more persons. When an act advertises, the full benefit of the advertisement should be secured through the insertion of one or more pictures. A photo of the players, or some portion of the offering which will tell at a glance the nature of it.

The foreign theatrical papers, particularly on the Continent, carry illustrated advertisements to a considerable extent. They tell better than words the sort of an act that is advertised.

VARIETY is carrying a number of pictured "ads." They are attractive and noticed by readers at once. A case in point occurred last summer. Tanean, Felix and Claxton, a musical trio, carried for some time an advertisement in VARIETY of one-half inch across the page, set in the following style:

## TANEAN, FELIX AND CLAXTON

WEEK JUNE 17, FAMILY, SCRANTON.

The act was satisfied with the results obtained apparently, for the card remained standing, but in the summer the space was changed to one inch across two columns, which equaled the space of the old advertisement, and a cut used. The advertisement then appeared in this way:

## TANEAN, FELIX AND CLAXTON

Are open to Play CLUBS and SUNDAY NIGHTS for the Winter.

Permanent Address:

331 E. 93d STREET, NEW YORK CITY

Within three days after the publication of VARIETY with the different form of advertisement, Tanean, Felix and Claxton received a letter from a summer park manager in Louisville, Ky., stating he had seen the advertisement, and "the picture looked as though there might be some good comedy in the act."

Tanean, Felix and Claxton were asked as to their salary and open time.

That is the value of illustration. The manager may have read the advertisement across the page time and time again, but

not having seen the act, he could not know the nature of it from the bare type. The picture in an instant carried a



## GAVIN, PLATT and PEACHES

Presenting  
"THE STOLEN KID."

vivid and lasting impression to his imagination.

This would apply to a sketch. The most striking situation, with the characters, would enable an opinion to be

It isn't the name that makes the act—  
It's the act that makes the name.



THE KING OF IRELAND,  
**JAMES B. DONOVAN**  
AND  
**RENA ARNOLD**  
QUEEN OF VAUDEVILLE.  
DOING WELL, THANK YOU.  
ALF T. WILTON, Agent.

"An acrobatic novelty" to the advertisement, the picture and wording would convey a complete description, excepting the quality of acrobatics, of course.

Gavin, Platt and Peaches' illustrated advertisement is also shown on this page,



## DEWITT--BURNS AND TORRANCE

Presenting  
"The Awakening of Toys."  
REICH & PLUNKETT, Agents.

and the cut of the Goltz Trio shows the features of the acrobatic act's members. Looks are always important in acts of this nature.

Donovan and Arnold say nothing about their act in their advertisement, but the

established thing nowadays. The variety artist advertises, not in the manner of former days, but a business announcement. "Regards to Bill Jones," and "John Smith, please write" as portions of advertisements are passing away. The advertiser has something to say, or an object in advertising.

VARIETY revises its advertisements carefully. A manager who recently forwarded an advertisement full of grammatical errors, when informed it would not be printed in the style the copy



FIRST TIME IN AMERICA

## GOLTZ TRIO

Globe and wire act. Klaw & Erlanger Circuit.

THAT FUNNY MUSICAL ACT.  
Direction REICH & PLUNKETT.

HOME ADDRESS:  
331 E. 93rd St., New York City

gauged of the piece. Over a year ago, VARIETY reviewed a musical act. A foreign manager read it, and thinking from the review it would exactly please his patrons cabled over that it be booked. Had that act been advertised by an illustration, the picture to the manager

connection between their personality and a conversation in "one" could be easily arrived at were they to make mention of this in the reading matter.

If a new act advertises, an opportunity is lost by not using a photo of some kind. Nothing can set off the advertisement as well.

Theatrical advertising is becoming an

called for, asked that it be used as written on the ground that the wording was characteristic of him, and would be recognized. The advertisement was not printed until rewritten.

Illustrated advertising should be considered by anyone with something to advertise. It is the best kind of an announcement.



SHERMAN AND DE FOREST'S THEATRE.

The above is Dan Sherman and Mabel DeForest's Theatre at their summer place, Fort Sherman, Long Island. It does duty on the grounds as the barn. There is a stage within, also a dance hall, two dressing rooms and places provided for aerial apparatus. The orchestra chairs are circus seats. There are accommodations for about 300. The seats are always filled by neighbors, professionals and New Yorkers. Miss DeForest is standing at the horse's head, her trotting mare, "Nell." The dogs are her bull terriers. The team have several sketches, but are mostly called upon by the managers to give "The Battle of San Dago," their laughable absurdity.



# VAUDEVILLE'S THE HARDEST

By LOUISE DRESSER.

In the beginning let me say that anyone who imagines the vaudeville stage is an easy task had better relieve himself of the idea at once.

In my opinion vaudeville is the very hardest branch of the theatrical profession. To a spectator it looks easy, and I know of several persons who have remarked in my hearing: "When the company closes in the spring, I think I'll take a little dash into vaudeville." If they only knew what that "little dash" meant, I'm afraid they would much prefer some cool little spot in the country.

The majority never stop to think that they must "make good" with a vaudeville audience in fifteen or twenty minutes,

tion and become as serious as any audience seen in the legitimate theatres.

If the artists will let an audience see that they are interested in their own work and anxious to please, they can pretty reasonably expect a cordial reception. But if one starts out with the idea of making them like what is being given them, the old story of "All the King's horses, and all the King's men" might be quoted.

This is only the beginning of my second season in musical comedy, and I like it very much indeed.

It is entirely different from vaudeville in a great many ways, and yet at times it resembles one large vaudeville show.



FRANK COOMBS AND MURIEL STONE  
IN

"THE LAST OF THE TROUPE."

Sparkling comedy, bright lines, plenty of action, and some remarkably high class singing combine to make up the very attractive offering that is being presented by Frank Coombs and Muriel Stone, probably the best feature being the wonderfully sweet and sympathetic voice of Mr. Coombs, the well-known minstrel tenor.

whereas they have usually had previously two hours and a half in which to register a hit.

They think almost anything will do for vaudeville, that "the name's the thing." In many cases this has proven to be a bad guess, for if the possessor of the magic name has not the right material, his or her stay in vaudeville will be limited.

The vaudeville audiences are the hardest—and yet the easiest—to please in the world. They seem to go to the theatre to laugh, and be thoroughly amused, or if the sketch or song be of a serious nature, they are just as quick to grasp the situa-

In my opinion musical comedy and vaudeville cannot be compared. They seem so entirely foreign to each other. What will be a big hit in musical comedy will fall absolutely flat in vaudeville, and the reverse is also true.

It would take a much wider brain than I possess to draw any comparison.

Frankly, I think musical comedy tends to make one more ambitious than vaudeville.

Personally, I have learned a lot from my two seasons' experience, and hope to learn more as the seasons go on.

I have been fortunate in having such people as Mr. Lew Fields, Mr. Julian

# THE SECRET OF SUCCESS

By CHARLES ROBINSON.

I believe burlesque is the greatest schooling a comedian can have in order to reach the top of the ladder. Why I say this, the opportunities are so great, for in 80 per cent. of the burlesque shows, comedians don't have to follow their lines.



JUAN A. CAICEDO,  
"King of the Wire."

Now touring America. Booked on Klaw & Erlanger Circuit. Appeared before all the crowned heads of Europe. Will remain here next season. Now looking parks and fairs. Address, 47 W. 28th St., New York.

The books are very often so bad that the comedians must inject their own dialogue and business to make their parts stand out.

Originality is not a study in burlesque; it comes spontaneously to the originator. A great many comedians are satisfied with what the author hands them, and the result is they become mechanical; that alone stops all future opportunity.

The trouble with a great many is, they worry about how well somebody else is doing, instead of worrying about themselves. Hard work is success.

Very often managers say, "That fellow works hard, doesn't he?" That is the beginning of marked attention. Every one should try to get the first mark; it is the stepping stone to success.

Harmony has a wonderful effect in a burlesque company. Very often you will find one who is an agitator, but the clever

fellow never allows those things to bother him; he is thinking only of his future.

A comedian must never lose heart when he finds the audience hard to please. This is especially so on "opening day" (Monday or Sunday). The critics are there with a "I'm from Missouri, show me," look. You can show him if you don't let your confidence fail you.

Versatility is in demand from most burlesque managers. A comedian must try to keep away from the character of his specialty. He will then find that his act has more effect with the audience.

Another important thing is the dressing of a character. Very often I have seen a comedian playing a character, and one could never tell what the nature of the character was.

I have also noticed that at some time some one in the gallery would make a remark. The artist would take it as an insult and "get back" at the audience. Poor judgment. I have always found it better to work on the remark that may be said, and get a laugh from it. That alone will win the audience, and perhaps save a good act that would otherwise have been spoiled.

Every comedian should help the minor comedy parts just as much as he would expect them to work up to him. In this way every one is working in harmony and the results are the best.

A valuable comedian is the fellow who works for the manager's interests, always having the show at heart; also remembering that the man in front may see the faults the man behind may overlook.

Sobriety, reliability, hard work and good fellowship is bound to win success, always.

"The Original Dimple Sisters"



DICK AND BARNEY FERGUSON  
Singers, Dancers, Talkers, Comedians,  
and Acrobatic Ballet Girls Up to Date.  
"The Dimple Sisters, Dollie and Dottie"  
"Pretty as a Picture"

remembering the best comedians are from burlesque, and there are plenty of managers waiting to take more.

Hugo Herzog has left the variety business for the commercial pursuit of promoting the sale of liquors.

# MANAGERS I HAVE MET

By HARRY HOUDINI.

It may come as a surprise to many to hear that I have been almost twenty-seven years before the public, having started in with a "five-cent" circus in my native town, Appleton, Wis., the Jack Hoefler Circus. Mr. Hoefler now controls a prosperous vaudeville circuit in the Middle West.

Many a strange manager, many a queer individual, has it been my lot to meet, and some are worthy of being mentioned.

In 1880, when doing a trapeze act, mixed with contortions, my weekly stipend amounted to less than \$3, and I did not know the difference between the real manager and the ticket taker. But after years had elapsed, I became well versed in the art of recognizing a MANAGER. I can tell if he is a dress suit errand boy, like the English provincial brand, or the real bona fide article.

In Russia the managers all take up with artists and make quite a fuss over them. Their specialty is women acts. No matter how poor an actress a good looking woman may be she is all right for Russia.

Some of the German managers are Director Bruck, Herr Kohn (Leipzig), Wand (Hamburg), and H. Tichy (Prague), all of whom love female acts. The program is never complete unless some foreign feminine star "improves" it.

Little Tichy of Prague, Austria, is one of the few managers who loves to play cards with his artists. He is a poker fiend—the kind you read about. He has lost thousands of kronen to artists. It is said that one American (Morton, of Morton and Elliott) nearly won his theatre in his two weeks' engagement there. Tichy is well liked, and an artist is certain of a fine engagement in staid old Prague.

The most scientific manager I ever met

was Walkofsky, a well known Russian manager, who it is said had the first real Music Hall in Moscow. He engaged me for three months, gave me a marvellous contract, a champagne supper on signing it, and left for St. Petersburg to complete arrangements for my engagement. That was four years ago, and I am still waiting to hear from him. I took the matter to the courts, and found out that in his old age he had become feeble minded, was running a milk shop, and whenever he had a flush of his old-time managerial blood run through his veins he would engage artists for vast amounts and then forget all about the contract. He even paid \$250 to the Russian tax collector to bind my contract. I still have it beautifully decorated with all kinds of stamps

conservative, but will book any act for any amount.

They all take trips to the Continent to look for material, and in this way they book up the entire season.

Women agents are the rule in Russia. Madame Rascholin in Moscow and also Madame Olga are the real booking agents. The two principal men agents are Mons. Reutter in St. Petersburg, and Mons. Harry, Moscow.

As a rule the representative manager is well paid, but the managers in Great Britain (by managers in Great Britain I only allude to those engaged in the English provinces), are, with few exceptions, dress suit errand boys. They have no more power to run their theatres than I have to run the 20th Century Limited. They are not well paid, and I think the provincial managers who draw more than \$25 weekly can be counted on your two hands. Some I have met are good fellows.



LUIGI-PICARO TRIO.

The above picture represents the famous Luigi-Picaro Trio, sensational acrobats, who have earned a standard reputation by their clever work. W. Picaro, the head of the act, was the first to perform head-to-head balancing upon a revolving globe, ten years ago, being then top-mountain for the famous Onri Trio. He also originated many other difficult feats upon a globe. They are now playing the leading vaudeville houses and have a reputation for next season. Something novel and sensational in the acrobatic line.

their contracts, ergo, "The management has the right to cancel this contract after witnessing the above act on the stage of the Wintergarten, Berlin, during month of October," or whatever month the act may be booked for. In this way I booked two years' work, and had I not done so it would have meant thousands of marks in my pockets. An act is foolish to allow this clause to be inserted in his contract, for if you are a hit, you can get any salary you ask for as long as it is within reason, but with that threatening clause you are positively not booked.

Kurtz, the juggler, received a blow below the belt from German managers, and has had a lawsuit on which he has spent many a good dollar and squandered many a peaceful hour. I think he will fight that battle as long as he has breath in his

(Continued on page 87.)



The above is a scene in  
"THE WILDFLOWER,"

A novel and original Indian sketch, by Aaron Hoffman. Presented by  
ARTHUR BEAUVAIS AND CO.,

Featuring Teresa Maridor as "Wanda," and including Dan Moyle. Copyright Class D, XXC, No. 7202.

as a souvenir of my best Russian contract.

In Moscow Manager Sudakoff, who owns the Establishment Yard, charges no admission to his patrons, but makes his money on the amount spent on meals. Can you imagine a steady customer coming in, who, if he likes the performance, will eat strawberries in mid-winter, which shows he thinks the show is good. When an act is bad, that is the headliner, the eating does not amount to as much as when the program is up to a good standard. In Russia the guests like to show their approval by inviting the artists (generally the women) to dine with them. In this way some of the acts get four or five meals paid for, and the waiter will bring the same meal to the artiste several times, handing her a check calling for a real meal any time.

The manager of the Aquarium in Moscow is the best in Russia to-day. He is

and some are—but there are exceptions in all cases.

The managers of Holland are all in one class, with the exception of Herr Oscar Carre, and his manager, Fritz Van Haarlem, who has charge of the circus in Amsterdam.

Few acts receive a big salary. When an act plays Hague, Schevenin, Rotterdam or any of the minor places, you can easily deduce how much salary they are drawing. The only chance an artist has of drawing a fair compensation is to enter the country with a traveling circus. Herr Piere Althoff once in a while brings in a high salaried act.

It may not be known but the Wintergarten in Berlin is really the fashion plate for all foreign acts. When an act is booked at the Wintergarten, and managers hear of it, they will book it themselves, but will put this proviso in all



ESTELLE WORDETTE.

Estelle Wordette and Company are certainly fortunate, in that they cannot accept all the work offered. They intend only to play in and around New York for the balance of the season, preferring the white lights of Broadway and all the comforts of home to the grandeur of "the wilds."

"A Honeymoon in the Catskills" will next season be reconstructed into a corking three-act comedy and play the light houses, that is, if Harry Seamon keeps his word.



MURPHY AND MAGEE.

Frank Murphy and Jack E. Magee are the members of a partnership well known in the varieties. They form rather an odd combination for the burlesques in which the act is now playing as principal comedians with H. W. and Slim Williams' "Ideals."

Both are capital comedians, and disregarding this valued attribute, possess originality, besides which they are ambitious. Each season brings forth something new from Murphy and Magee.

This year it is a clever idea of a "sidewalk conversation," given in "one," and called "The Floorwalker and the Customer."

Mr. Murphy is the gentleman pictured above in the garb of an Hibernian; Mr. Magee, the "straight" man of the act, dressed in modish street clothes.

Murphy and Magee are a credit to the burlesque stage; they do much more for that form of entertainment than burlesque does for them.



# BREAKING EUROPEAN CONTRACTS

By MAX BEROL-KONORAH  
(President of the International Artists' Lodge of Berlin).

Six or eight months ago, when the American artist suddenly had visions of a big melon-cutting contest and was anxious to get a big, ripe slice, many who had bookings for Europe deemed it an advantage to cancel them and remain on this side.

Many times have I been asked by those who have taken that course what would be the consequence, if later, when the "melon time" is all over, they should go

to appear and who have had these certificates properly attested by the Consulates, or at least before a notary public are also fairly protected, but may have difficulty if it can be proven they worked over here at the time in question.

All Continental contracts contain a clause which stipulates what is known as a "Konventionalstrafe," i. e., an "agreed penalty," and which somewhat re-

upon, or rather which the manager fills into the contract and which the artist signs, is nearly always the same amount as the salary for the term of contract, but in some cases it is a month's salary. For example, on a two weeks' engagement at 2,000 marks (4,000 marks a month) the agreed penalty will generally amount to 2,000 marks, but may sometimes even be 4,000 marks.

In case of breach of contract the manager now does not have to prove any damages since the clause in the contract states the party of the second part admitted beforehand over his signature that the manager would sustain the stipulated amount of damages. The court has no alternative but to render judgment for the full amount.

attachment may be served on their salary at any time generally draw all they can in advance, or at least sign receipts for such advances, but after the attachment is served the manager cannot pay out any more money and runs a risk even in paying out those sums which have been already receipted for but not yet paid, and, of course, attachments may be served again and again on other engagements till the amount is all paid.

There have been many cases where the artist, ignorant of an "agreed penalty," has signed contracts with the same house again, only to find on salary day that in place of his salary he was simply handed a receipt for the "liquidated damages."

Still worse, in some cases he has had to pay the agents' commission in addition.

How can the artist protect himself? There is but one way. Settle or compromise with the respective managers beforehand. If you have broken contracts and intend to go to Europe nevertheless, write the managers, tell them you will



Mlle. MARGURITE.

Mlle. Margurite is at present meeting with wonderful success on the Keith-Proctor Circuit in her original fantastic equestrian act, the only one of its kind in the world.

Mlle. Margurite is known abroad as the most graceful rider in Europe.

The horse and pony in use by Mlle. Margurite are in a class alone both for beauty and intelligence. The act is beautifully costumed, and makes a pleasing and entertaining number, the above striking scene having been reproduced from it.

Now booking park season 1906. Address AL SUTHERLAND, St. James Building.

across, and whether, being White Rats, under the terms of affiliation, they could expect and receive protection from the I. A. L.

To many such inquirers my replies appeared to be so surprising that I believe a short article on that subject may interest many Americans. It should be of value to all who ever intend to go to Europe. I shall speak more especially of the European continent, for that especially concerns the I. A. L., but to a degree everything will also apply to England.

Anyone who has, with the written consent of the management postponed or cancelled his contract, or who has cancelled a contract which distinctly reserved him the right of cancellation has nothing to fear. Those who have sent doctor's certificates, stating that they are unable

seem the "liquidated damage" clause of the English contracts.

According to law a plaintiff, to obtain damages, must prove he has actually suffered pecuniary losses to the extent and amount of his claim. This is often difficult, since losses cannot always be measured in money values. By the failure of a big star to appear, a house may suffer a loss of reputation, the money value of which cannot be computed. Therefore, the law provides that both parties to a contract may mutually agree beforehand upon the amount of damages which the manager would sustain in case of breach of contract. That is called "agreed damages" or "liquidated damages," or in Germany an "agreed penalty," ("Konventionalstrafe").

The amount which the parties agree

If the breach of contract is proved, the manager can get judgment ("in contumaciam") even if the artist is not summoned or notified of the proceedings, providing the manager shows the artist is in a foreign country and cannot be served with papers.

The whole procedure is really a mere formality and as easy as "protesting" a promissory note. The judgment of the court enables the manager to obtain a writ of attachment at any time within thirty years, whenever the artist shall be within the court's jurisdiction. The artist whose salary is attached may contest it, unless he was properly served with a summons at time of trial. But if he has actually committed the breach of contract, such contest will do him little good.

Artists who know beforehand that an

compromise; that your salary is now so and so much more, but to them you will put in the act at the old figure, providing they will stipulate in the contract that they release you from all claims arising from the former contract.

Or, if you are not demanding a higher salary, you will find most managers will compromise if you will play their houses a little cheaper than elsewhere.

But be sure to see your contract contains a full release from former claims. Unless you compromise you might as well prepare for trouble for as many months as you have broken contracts for.

The I. A. L. cannot possibly help you, for the I. A. L. does not make the laws, nor does it sign your contracts for you, and has no power to nullify a clause in the contract, which you have set your own signature to. It will, under the terms of affiliation protect you if you have a good case. If, for instance, you have sent proper doctor's certificates or had other legally valid reasons for cancellation, but otherwise it can help you but little.



PAULINETTE AND PIQUO,

character comedy gymnasts, arrived in this country after an extended run at the principal European vaudeville theatres.

The act is of unique construction, and pronounced by gymnasts who understand their work to be of the very highest accomplishment. Paulinette and Piquo remain in America until their European tour commences next July.

# IN THE DAYS OF LONG AGO

By ARCHIE LEVY.

San Francisco, Dec. 1.

From the wall above my desk looks down upon me the counterfeit presentment of, to my mind, the greatest of all minstrels, the late Billy Emerson.

My thoughts go back many years to the day when he made his first appearance in San Francisco, more years ago than I care to count. I was but a boy then, and the theatre was Maguire's Opera House, on Washington street.

The triumph of Emerson was immense and complete. His graceful dancing and melodious singing stirred the audience to the highest pitch of enthusiasm and the building fairly shook with applause.

That night was the beginning of a friendship between poor Billy Emerson and myself, only interrupted by his death. It was not until many years afterwards that I became associated with him in business. Billy had his faults, but I could see none of them.

His "Big Sun Flower" and "His Love Among the Roses" made a stronger impression upon me than even Booth's "Hamlet" or McCullough's "Virginia."

It was to a certain extent my proud privilege to be the means of bringing Billy Emerson and Charley Reid together. One day I was standing outside the old Standard Theatre on Bush Street talking with Emerson when Reid passed on the other side. Reid, in those days, was playing at the old Adelphia Theatre on California Street. The idea seized me that it would be a great picnic of good fortune to the public and of great benefit to themselves if there were any way of bringing these two geniuses together.

I quickly broached it to Emerson and I still remember his words.

"Have a talk with Charley."

I stopped Reid in front of Con Mooney's sporting emporium and the conversation that took place was as follows:

"Charley, how would you like to join Emerson's Minstrels?"

Charley looked at me and said: "What do you think of it?"

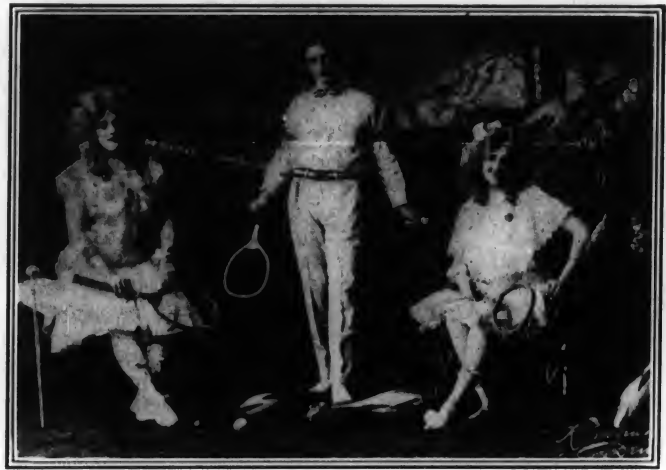
My answer was "Charley, it will be the making of you. Walk down the street and have a talk with Billy."

Twenty-four hours afterwards Charley Reid signed a contract with Emerson to join his band of minstrels, and the following season the three sheets announced "Emerson & Reid's Minstrels." And these two Emperors of burnt cork trod the boards of the Standard Theatre for many a season to the great joy of packed houses.

My professional experience antedates my first meeting with Emerson by several years. In fact, it goes back to 1872, when I was but 14 years old. I made my first professional debut then, and I declare that no ballroom belle, rouging and powdering herself for conquest, felt more elated than I when I smudged my visage with burnt cork. In fact, if I had consulted my own inclinations I verily believe I would have gone to sleep in my sable coat.

One of the bright particular stars in these early days was Johnny Mack, who long since went to that bourne from whence no traveler returns. He was kindness itself to me and most liberal with good advice.

"Archie, boy," he said to me, "if you are going to stick to the profession, be resolved to acquire and beget temperance. Avoid liquor as you would the devil. Work hard and whatsoever your hands find to do, do with all your might. Be true to yourself, be true to your fellow beings and never go against the dictates of your



THE TENNIS TRIO.

(Will Campbell and Stock Sisters.)

Who on their arrival from the West met with instantaneous success in the East. They present one of the prettiest juggling acts in vaudeville, carrying an elaborate stage setting (Japan garden scene) and an extensive wardrobe.

The act is well booked up on the United time and is under the sole management of Mr. JACK LEVY.

conscience." This is advice which I have always tried to follow, and I may be pardoned if I say, with a fair amount of success. My faith in my idol received a severe shock a few days after when I perceived him staggering down the street very much under the influence of liquor. He was sufficiently sensible to notice my look of horror and amazement, and in the thickest of speech said: "Damn it, kid, don't do as I do, but do as I say."

Verily, the past decade has wrought a marvelous change, and the variety of the past is the vaudeville of the present, but only in name. The other day I glanced over the shoulders of the press agent of our leading vaudeville house in this city, and beneath his advertisement the instructions were "The names of all artists to be set in caps." "Artists" forsooth! In my young days they were "performers," but then everything has changed, and I suppose for the better.

Contrasting the days of the variety actor of the past with those of the present. Nowadays a performer's—I beg pardon, artist's—work averages from 15 to 20 minutes, and at a time when the financial situation is most serious, when the big banks, corporations and companies are discharging their liabilities with Clearing House certificates, the vaudeville manager promptly pays his salaries and claims in gold coin.

Truly, the vaudevillian of the present is flourishing in a golden era. Now \$75 per week is considered a paltry salary, \$300 to \$500 per week a medium one, while a very few artists receive as much as \$2,500 per week.

In the days of long ago \$17.50 was the \$75 salary of to-day, and the recipient of \$25 or \$30 per week was a man to be envied.

And then the work.

Picture on the P. O. side a notice which read:

X.....X  
: PERFORMERS, TAKE NOTICE! :  
: :  
: Your services belong to the :  
: Management from the rise to the :  
: fall of the curtain. :  
X.....X

Artists of to-day! Those of you who repeat your same 10, 15 and 20 minutes, year in and year out, sit up and take notice while I tell you what WE variety

performers were up against in the Days-Gone-By.

First part.....	90 minutes.
Specialty .....	10 "
Interlude act .....	20 "
Specialty .....	10 "
Middle act .....	18 "
Afterpiece .....	30 "

Total .....178 "  
(Three hours, lacking 2 minutes.)

Of course, we were not as good as you! Oh, dear, no! We were "dubs." Now, listen to the names of some of the "dubs":

Lew Claps (now Lew Lotta).

Dockstader).	Bobby Newcome.
Francis Wilson.	Tommy Rosa.
Eddie Foy.	Waldo Whipple.
Junie McCree.	Billy Manning.
Williams and Walker.	Geo. H. Coes.
Ross and Fenton.	Luke Schoolcraft.
Canfield and Booker.	Ainslee Lewis.
Welch and Rice.	Reynold Bros.
Joe Murphy.	Sen. Bob Hart.

Many of the above have signed their  
(Continued on page 85.)



INNESS AND RYAN.

Charles Inness and Maude S. Ryan compose the vaudeville act known as Inness and Ryan, noted for its entertaining qualities. A marked feature also of the Inness and Ryan offering is the costumes of Miss Ryan. She is said to change her dress more often and more swiftly while on the stage than anyone engaged in the same line of amusement endeavor.

Mr. Inness is a singing and dancing comedian, well dressed in harmony with the expensive gowns provided by Miss Ryan, and the act is a popular number wherever it plays.

Last week at Keith's, Philadelphia, Inness and Ryan were credited with a very large sized and solid hit.



HOWARD TRUESDELL.

Howard Truesdell, who with Mrs. Truesdell left the legitimate ranks four years ago, is naturally proud of their success in vaudeville. They owe this success to their splendid legitimate method, and correct dressing.

Mrs. Truesdell, through illness, has retired for this season, but will again take up the reins with her husband at the opening of next season. They have in preparation a novelty sure to find the high commendation of the vaudeville public. Their present season is booked solid into June next.



# THE ENGLISH MUSIC HALL OUTLOOK

By C. C. BARTRAM.

London, Dec. 1.

Again December's speeding days are sweeping us toward the gates of another year, bringing us closer to January. The familiar almanac picture shows the god-father of January, "Janus," as having a double face, and mythologists tell us the face behind was to look into the year just passed away; the face before to gaze at the newborn.

Assuming the way of Janus and first facing the year behind, we find 1907 the greatest year in all variety history, on either side the broad Atlantean main. Seven is well known as a mystic number, sacred to the seven planets, seven days of creation, seven joys and sorrows of the Virgin and Seven Dials, London, not to speak of Earth's seven wonders, the charmed seventh son of a seventh son, and a thousand other things linked with the holy heptad. Quite in harmony with this mysticism is the potency in theatricals of this century's seventh year. In artistic struggles it closes a "Seven Years' War" that began with the birth in 1901 of that sound and great institution, The International Artists' Lodge.

The great doings of 1907 in America do not fall within my province, and yet as one gazing from afar I must paragraph briefly those show events in the States which have made every issue of VARIETY read almost like a romance. What vast changes, what unlimited enterprise, what Napoleonic plunging and what gold scattering salaries, making show reminiscence henceforward date back to 1907, as your California miners date back to that era of prodigality, "the days of '49." For many weeks money is thrown around as though from the inexhaustible purse ascribed to Fortunatus, and then a sort of Black Friday panic comes with dramatic suddenness, synchronizing with a final signing of peace. Meantime great changes are on in the tents with triple arenas, Ringling Brothers by their last sweeping move on the chessboard becoming the greatest circens men of all time.

Here in England there was trouble in the air at the dawning of the year, and ere January had run its sands we had seized what Roosevelt calls "the big stick," and had started red revolution. For years the English music hall folk had calmly stood all abuses handed out to them, and managers never thought for a moment that they would resort to that dangerous economic weapon, the strike.

The managers could hardly believe it when hall after hall went down like a pushed row of blocks, and soon they saw London an armed amusement camp, with hundreds of pickets and outposts, and vigilant motor-car patrols speeding from hall to hall. Then the lurid strike meetings started, with everybody keyed up to concert pitch and enthusiasm on tap. Intermittently a thousand throats would start the chorus of the strike song:

"We always stick together,  
Whatever be the weather;  
We always stick together,  
For we are V. A. F.'s," etc.

At some enthusiastic moments hats, coats and canes would be thrown into the air. They were great old times, and no mistake, with the managers on the anxious seat and nobody knowing what was going to happen next. Special newspaper issues sold like hot cakes, loaded with latest details from "The Battle of the Halls." The managers did their best, but some of the "scratch" shows were a sight. Those described as "picked artists" were, as Joe Elvin said, "picked before they were ripe." Some were amateurs and some hadn't even got that far.

At last came arbitration, with its long delay, and the ponderous award. We

tracts only. One agent, "V. A. F., only need apply."

Turning our face toward the future, we find the late storm has really cleared the atmosphere, for now there is a machinery of adjustment, an arbitrator and document to which both sides can refer.

The Moss-Stoll Tour of 33 halls still stands at the head of everything, though it lately lost the Zoo Hippodrome, Glasgow, which E. H. Bostock has planted at the head of a tour of five halls soon to expand to more. In London Walter Gibbons if granted all his licenses will have a tour of twelve halls, thus passing in the race the London "Syndicate" (or Payne halls), which number eleven. There is some little prospect of barring war between Messrs. Stoll and Gibbons; at any rate, the monarch of many "Empires" has eyes on his growing rival.

Barrasford long ago dropped out a few of his less paying ventures, and now has a circuit of eight solid winners, including

doing very well. He is also building a hall at Rotherham, near Sheffield. His finest house is the grand new establishment at Warrington, a half-way town between Liverpool and Manchester, while in London his list covers two of our oldest theatres, the historic Surrey and world-known Sadler's Wells. The latter is anciently quaint, and traces of the old medicinal wells still linger in the basement. Long years ago so much water was available from these wells that it was specially used for aquatic stage displays, thought very grand at that time. A book could be written about this old house, where Grimaldi was a pantomimic favorite. Nearly every play in Shakespeare has been given on the stage now claimed for variety divertimento.

Walter DeFreece, like Barrasford, has thinned out some of his holdings, his idea being: "Hold fast that which is good." His list now covers nine excellent paying houses, and he has dropped out at Edinburgh, Leeds and Liverpool.

Heading his roster at London is the splendid Stoke Newington Palace, while the new house at Portsmouth is one of his halls of pride.

The largest wholly provincial tour in the kingdom is the Broadhead circuit, whose fine new halls scattered in and around Manchester bid fair to mount to an even dozen soon. Broadhead's last venture is a grand new house at Liverpool, which will open on the Christmas tide.

T. A. Edwardes is prospering with a small circuit, and his halls have lately been fixed over extensively. He was formerly a music hall singer, and Wilnot, who is clustering halls around Liverpool, was also an artist. So was Signor Pepl, who now controls Carlisle, Darlington, Barrow. At York W. Peacock shows circuit tendencies, having lately ventured on seashore speculation; while from Bolton J. F. Elliston has expanded to Chester and Leamington. Sylvester is getting into a lot of halls; Harry Day has quite a circuit, and the United Counties Theatres, Ltd., in which Alfred Moul, of the Alhambra, is concerned, will soon have in excess of a half-dozen halls a number built right to order.

The L. C. C. Halls (London, Collins, Cambridge) are now prospering more than ever, and besides the circuits referred to above there are numerous halls that book in twos and threes, and a vast array of individual places. So there is plenty of work for the people "with the goods." One tour lately published a nine years' route without one missing week.

As old countries are bound to exceed the new in conservatism, over here the wheels of business perhaps run more in old ruts than they do in America. Proceedings are more custom-bound and managers more set in their ways; moreover it is extra hard to switch them from a preconceived opinion. The outcry for new acts is mainly a thing on paper; practically the same old grist keeps going to the mill. Toward the new artist every agent is a "Doubting Thomas," he "must see the show," etc. To get the big agents to see your show is by no means an easy matter, if the show is on outside a central radius. Then if they do see it, all is not done, as the manager wants to see it. The formalities that hedge a new act are really something dreadful, and many turns

(Continued on page 84.)



CORAM.

The tremendously successful English ventriloquist, now on the Orpheum Circuit. Coram expects to return to London next September to fill engagements at the Alhambra there.

didn't gain "such a much" at that, but the first steps of reform are seldom seven league strides. From a moral standpoint the principal thing was gaining recognition; financially viewed our chief gain was matinee payments. Then the barring evil was lessened, and there were various minor concessions. Oswald Stoll was using the award contracts even before the legal date, and some others following closely. Some among the balance of the managers gave a good deal of trouble, but they were followed up on the good old British idea: "What we have we'll hold." We are pleased to say that all but a mere handful of managers have conceded to the new order of things, and this remnant, of course, must yield. One manager is already advertising "Askwith con-

two fine halls in Brussels and Paris, while rumor says he is watching for a chance to drop into Berlin. He is also the main mover for a fine new music hall at Nottingham, overlooking theatre square, also one building in Sheffield, and it is pleasing to note that all his affairs now seem on a substantial basis. Personally Thomas Barrasford is a very fine fellow, portly and large hearted, and a mainstay of the Music Hall Home fund, a worthy charitable institution.

Macnaghten keeps slowly expanding, and has now nine provincial halls and four in London, the total tally of thirteen having consistent good luck, as your Thirteen Club might note. Among his late ventures was getting into Cardiff, where with Stoll's strong house against him he is

## THE STAGE NEGRO

(The letters below were furnished VARIETY by Jack Shoemaker, representative for Williams and Walker. Together they present an interesting commentary on the subject of how the intelligent negro regards his colored brothers' delineation of his own race on the stage, and the comedians' reason which, in effect, is that they must give the public what the public will recognize.—Ed.)

Quindaro, Kansas, Oct. 16, 1907.

Messrs. Williams and Walker,  
The Grand Theatre,  
Kansas City, Mo.

Gentlemen:

I am one of the many cranks who persist in telling you how to run your business. However, I have watched closely and studiously the effect, the after results, which your show leaves upon our people. You have a wonderful opportunity in this country. Your name is magic to our people, the characters you bring out in your plays, the vim and dash of negro young manhood and womanhood have the effect of ideals which almost every negro boy and girl, however far distant in the backwoods, seems to pounce upon, imitate, emulate and follow as the standard.

If you see to it that these ideals are representative of the best, the noblest and the most lasting elements that make "better men and better women," you are serving a great good and need, but if, on the other hand, your ideals are degenerative you are succeeding and prospering personally and financially at the expense and to the injury of your own race and people.

May I ask this question? Is it not possible that while at the same time you hold the old plantation Negro, the ludicrous darkey and the scheming "grafter" up to entertain people, that you could likewise have a prominent character representative of Locke, the Negro student at Oxford, England, having won an American Rhodes scholarship by reason of his superior ability, mentally, morally and physically? Such as Pickens, who won the prize at Yale; Roscoe Conkling Bruce, who led the oratorical contest for Harvard, or the great colored football or baseball stars at Harvard, and make such characters heroes?

Such would tend to lift the young Negro mind up to imitate and emulate these heroes.

It is not all of life to live. Making money is not the greatest thing in life. Bettering mankind, uplifting your fellow-men, bring a far greater joy and personal contentment of mind and life spent in this world. You have the opportunity; can't you turn your tremendous influence more and more as you grow older and wiser along this line?

I don't know how you will take this. I have never met you, but you have already found out that a Negro can't get away from the race, unless he tries to "pass" successfully, and you and I can't do that, so let's pitch in while youth, manhood and vigor are in our limbs and "make things better" during our day. Your tremendous influence, your great personality, can throw a great weight for or against the Negro race. The "good time" Negro is the curse of the day. As you grow older and more serious in life, I beg that you think along these lines.

I would like to meet you personally. If you have an opportunity while in Kansas City, get on the Quindaro car and come out to Western University so as to be here at 11 A. M. that we may introduce you to our student body in chapel service, and have you tell of your great success before Friday. I send with this mail a complimentary copy of the selection composed by one of our young ladies. See the great possibilities of our race when guided into the right and proper channels.

Yours for uplift and progress,

(Signed) Albert Ross, Director,  
Business Course Department.

Kansas City, Mo., Oct. 18, 1907.

Mr. Albert Ross,  
Western University,  
Quindaro, Kans.

My Dear Mr. Ross:

To begin with, we wish to thank you for your most welcome, inspiring and encouraging letter; it really makes one think and feel that life is worth living to receive such encouragement as we found your letter to contain, and especially when it comes from the good thinkers of mankind. Now, as regards the progress and development of the Negro on the stage, I would say that he and the public at large (here in America) have much to learn about the stage and more especially the characters thereon.

We must admit the progress, achievements and possibilities thus far allotted to the Negro in this work is still in its infancy, but growing very rapidly. For example, let us take the profession a few years back, and we find that most all the "so-called" Negro performers were engaged in "cake-walking," buck dancing, and "slap-stick" comicalities, together with all manner of absurd antics which might please the non-sympathetic, biased and prejudiced white man.

Again, heretofore, the Negro performer had to depend almost absolutely on this class of patrons for his financial support and also his criticism; the criticism at all times hindered his ambitions.

This being the case, we recognize the fact that it had a tendency to discourage the ambitious, talented and educated Negro who, doubtless, would, under better conditions, have given his or her attention to the work in question; we, Williams and Walker, proudly boast of the fact that all of our shows were written, staged and produced by Negroes, which required some thought and very careful deliberation before attempting to present them before the public.

Our task was no easy one, but rather difficult, because the colored theatre "goer," taken collectively, only wants to see when he attends a negro show such characters as remind him of "white folks," while on the other hand the white patrons only want to see him portray the antebellum "darkey"; but our aim is to average and simply use characters most familiar to-day; and in doing so, we do it with every regard for art sake—for in true art there is no color line.

We must not overlook character drawing; we must draw from the mass and not from the few; such characters as you mention are worthy examples, but in a

## THE YEAR IN BOSTON

By ERNEST L. WAITT.

Vaudeville conditions in Boston have materially changed within the past year or so. The birth of "Advanced Vaudeville" acted as a great impetus upon the houses which were established here, and these put forth much stronger bills than they had at any previous time except when there was other opposition.

The year has seen the development of the Orpheum into a substantial, paying vaudeville property, with an established clientele. The local Keith house has a patronage of its own which, it seems, no opposition can break through. The value of the name of Keith, in Boston at least, is inestimable. It has frequently been said of this house that "Keith could put up a poor show and still draw big houses, while another house could give the biggest kind of a show and not succeed."

The history of the Tremont as an "Advanced Vaudeville" house was interesting. For the first two months the bills were poorly chosen, badly managed and unusually ragged. The result was that the audiences dwindled until at one time the manager and his assistant sat in the orchestra chairs, instead of in their box, in order to

door before every show, and the theatre made money. Everybody was pleased with the show.

Then came the recent vaudeville history and what was expected happened.

In the four burlesque houses here, the Columbia has shown the most activity during the year. Manager Farren has established "ladies' matinees," He has been the only manager to have "Amateur Nights," which are immensely popular, and he continued the plan of having wrestling bouts on Tuesday nights. The Howard changed its policy of continuous vaudeville, and took on the Western Wheel shows. The result was a welcome change and business has held up most satisfactorily. The Howard's manager, Jay Hunt, however, has kept up the continuous performance idea, by booking his own vaudeville acts to fill in the time between the performances.

Charles Waldron at the Palace (Eastern Wheel), has also adopted the same idea, and each house reports excellent results.

The Lyceum Theatre (Eastern), has plugged along in its cramped quarters with good business, but there is to be a welcome change next summer when the build-



SPISSELL BROTHERS AND MACK,  
World's Funniest Acrobatic Comedians.

increase the apparent size of the audience. People who saw the show once would not come again. When November began, however, and "The Steam Roller" got to work, there was an instant change. With bills made up of real headliners, better stage management, new scenery and stronger advertising, the people began to come until there was a line from the box office to the

public sense they are obscure and surely away from the type and consequently would prove uninteresting.

We hope that just such characters will combine to develop, affording an opportunity to draw from them for stage studies; but, at the present time, Oxford, Yale, Harvard and Cambridge graduates of color are not sufficient in numbers to depend upon for public examples.

Your letter deserves far more consideration than we can here express, and we would be glad to discuss this matter further with you.

Williams and Walker.

ing it occupies will be torn down and a fine new one erected on the same site.

Motion picture houses have sprung up like mushrooms during the year. Tremont Row, formerly occupied solely by Austin & Stone's Museum—without which Boston would, indeed, be a dreary provincial town—has become gay with white fronts, brilliant with electricity at night. The Theatre Comique and the Star are here, almost side by side, vying with Waldron's Palace in the beauty of their new fronts. Around the corner on Court street is the new Joliette Theatre.

Washington Street, the real "White Way" of Boston, has the fine new Premier, the Lyric, the Unique, and soon will have the remodeled Bijou to be run by Paul Keith. Further up is the Hub Theatre, run by Miles Brothers with their own films.

Austin & Stone's Museum gave up this year their "Minstrel Maids," and now put on two vaudeville shows. The change was welcome, for the girls had been there for three seasons.

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# COLORED FOLK IN VAUDEVILLE GIVE HIM JUST ANOTHER CHANCE

By HARRY KRATON  
(The Kratons).

The colored artist in vaudeville is farther advanced than ever before. There has been a steady and sure improvement; a gradual march to the front. There are a number of individual cases of excellent results, on a parallel with other work of similar kind by white artists.

This decided improvement has brought the colored artist more time and better

great competitive field. My motto has always been, try to be as good as the best, and original as possible. In all avenues of labor one finds obstacles and encouragement, good and bad. In vaudeville you find less prejudice shown to colored artists than in other theatrical lines.

There are a very few, if any, of that much dreaded, "disturbing element," that is despised by well behaved and sensible colored persons. The colored performer is more provident than he used to be.

The colored artist is paying more attention than formerly to the "Rainy Day" theory. The younger artists are fast profiting by the example of their unfortunate older brother.

By JUNIE McCREE.

When first I started smoking opium, many years ago,

My pleasure in the drug was very sweet.

While under its influence not a sorrow did I know,

Contentment shook my hand on every street.

But the effect the drug has is reversed on one who is a fiend;

It's pitiable far beyond relief.

The pleasure in the drug from him has gradually been weaned,

A slave to dope he now smokes for relief.

I can see him with the yen-yen, while the tears roll down his cheeks.

His time has come—he is about to die.

You'll find a moral lesson in the smoker's last appeal—

A lesson every one can profit by.

The drug which first brought pleasure wasn't balm enough to heal

The suffering which made him fear to die.

A kind word of encouragement might have saved that man,

Instead of looks of horror and disgust.

Why the thief who oft has stolen and repented sometimes can

Be transformed into a man we all can trust.

The convict who has served his time and left the prison cell,

And prayed for God to once more set him right,

Are you going to condemn him—make his life a lasting Hell—

When a few kind words might make his future bright?

Give him just another chance—just a lease on life.

Encourage him a little to be square.

Do not cast upon him glances that cut deeper than a knife;

Don't remind him of his prison fare.

When he stands beside you, do not turn your back—

Help him just a little if you can.

Give him just a chance to clean a record that is black—

Give him one more chance to be a man.



THE BRADFORDS.

Colored singers and dancers.

At present appearing with great success on the Keith-Proctor Circuit.

pay. A few years ago there were only three or four colored acts in vaudeville. Now there are at least 100 in this country and Europe. It is undisputed that colored artists prefer vaudeville, if they can secure good bookings to any other theatrical work. The vaudeville field is wide open to all skilled workers.

Williams and Walker, Cole and Johnson, Ernest Hogan, and Eph Thomson are the "4" headline acts that all colored people are proud of.

Of course Mr. Thompson's act is out of the ordinary, but he owns the act and works it himself.

"To see one colored act is to see all," was a remark very prevalent at one time, and perhaps there may have been reason for it, but how different today. We have Cooke and Stephen who present an act with a neat bit of character acting. Cooper and Robinson present a singing and talking act away from the conventional. In the musical line we have the 5 Spillers who present one of the most entertaining musical numbers in vaudeville. Then there is my own "Hoopland" that is conceded by press and public to be about the best act of its kind.

All of the above are spoken of because they are entirely different from each other. I dare say in the next ten years the colored artist in vaudeville will be reaching a high degree of excellence, along far more diversified lines.

There are also a number of colored novelty acts, with colored shows all over the country, bar acts, juggling acts, contortion acts, or whatever the case may be. They remain in a show like this, handicap their progress, who content themselves with being called the "best colored of his kind," whereas if they launched out into the wide sea of vaudeville they would be greatly developed and receive a new impetus in this



WHITMAN SISTERS.

A recognized vaudeville feature and should be. Will make good on any bill in any company. Always meeting with distinct approval wherever appearing. They are assisted by Willie Robinson. True characteristics of the Southern "darkey" are introduced in "Plantation Pastimes." The act is under the exclusive direction of AL. SUTHERLAND.

It is my opinion before very long the colored artist will have an "Order" similar to the White Rats. We can readily see the great benefits the white artist is deriving from organization.

There are great possibilities for the colored artist in vaudeville. I can speak of vaudeville only in the most appreciative terms. I have met with the most courteous reception, square dealings, and have experienced no detriment through being colored. A word of advice, a mere suggestion to my race, is not to overstep any bounds. Be polite, be gentlemanly, be womanly, and you will command and receive due regard from everybody.

No nourishment has passed his ashen lips in many weeks,

Appealingly to Heaven does he cry:

Give me just another chance—just a little time.

I will do my best to break away.

Let me clear my conscience so that when I am in line,

I can stand erect on Judgment Day.

Do not snuff my candle while my record is so black,

Let me try and cleanse it if I can.

Give me just another start on another tack—

Give me one more chance to be a man.

## AN ANONYMOUS "PATRIOT."

A nameless patriot, who communicates anonymously with the Actors' Protective Union of America, complains that Madame Hanako, the little Japanese comedienne, and her company, are playing illegally under the management of Arnold Daly at the Berkeley Theatre in West 44th street.

"Madame Hanako and Company were engaged in Paris last summer by Mr. Daly," says the mysterious informer, "and the contracts were signed there at the same time. They are occupying one-third of the bill at the Berkeley Theatre. Moreover they are contract laborers, and are keeping American actors out of work."

"The Actors' Union should inform the Treasury Department at Washington through the American Federation of Labor. I am a good American actor, but can't sign name."

The idea of invoking so ponderous a machine as a government department to suppress the dainty little Japanese does not appeal to the union officials and the letter found its way into the waste paper basket. Besides, they figured, "good actors" don't write anonymous letters.

## THE YEAR IN BOSTON.

(Continued from page 30.)

Within the year, too, the managers of the different theatres have perfected an organization, with John B. Schoeffel, of the Tremont, as president. This organization has had a good deal to do eliminating much injustice from new laws pertaining to theatres in the legislature.

There have been frequent rumors that a new burlesque house will be built in Scollay Square—an ideal location—and plans are already drawn, but whether it will materialize or not only time and the financiers can tell.

# ADVANCED BURLESQUE

By ROGER IMHOF

(Of "The Empire Show").

In these days of "Advanced" ideas, "Advanced Vaudeville," etc., it may be well to mention that burlesque too has advanced. True, the step has been a gradual one, but step by step, Burlesque *has* advanced.

Today it is probably the most popular form of amusement. When one thinks back to old time burlesque, with its minstrel first part, composed of a dozen women and two end men, the then called "leading boy" doing interlocutor, there is quite some difference to burlesque in its present form.

Burlesque productions of modern times are quite pretentious. Large sums of money are expended in beautiful wardrobe, scenery and accessories. A person who cannot at some time during one of these entertainments find something to amuse him is very exacting. Burlesque is a composite form of amusement, composed of vaudeville, musical numbers, gaudy costumes, fantastic scenery with some comedy and pathos. Certain parts of it must certainly appeal to an audience. An olio of five or six acts, and a company of thirty, two-thirds of whom are females, should certainly be capable of entertaining at least a little.

The chief fault of the average burlesque show, however, is its utter disregard for consistency. Probably for that reason it is called burlesque.

In the larger cities burlesque caters to quite as many women as men. In olden times a woman auditor was a curiosity.

This proves burlesque has been laundered. The greatest handicap to the burlesque artist is the idea of the fossilized manager, who is positive he knows ex-

actly what a burlesque audience wants. And when these shows continue to make money (there never has been a failure since the Wheel started) it is pretty hard to convince a manager he is wrong.

It is for this reason that the antiquated ideas and by-plays are rejuvenated and one sees occasional evidences of primitive burlesque. Much money is expended each season for new burlesque and first parts. After a short hearing they are finally consigned to the archives and a "bit" burlesque is produced. He says "This was always a knockout. We did it with the 'Rentz-Santley' show." ("The Rentz-Santley" was the first of all burlesque shows).

At that time I was with "Bob" Manchester and "Gus" Hill. On hearing of the success of the "Night On Broadway" show I suggested to my manager, Mr. Manchester, that he let me concoct a like piece, in either two or three acts, omitting the olio, and sandwiching the specialties throughout the piece. As a final climax to my argument, I cited the success of the "Night On Broadway" show. Mr. Manchester smiled and said, "Very good idea, Roger, but where are we going to get another Harry Morris?"

My performance was once criticised by a prominent manager, who said, "You are exhibiting an oil painting, and your audience wants to look at a chromo."

It is a universal idea that burlesque audiences are like hard boiled eggs. It is not so. If you have something entertaining they will appreciate it as much in burlesque as anywhere else. Some people be-



JOHNSTONE AND BUCKLEY.

The above clever entertainers have been meeting with universal success for the past number of years with the leading burlesque companies of the different circuits. They were five seasons with T. W. Miner's attractions, and for the past two seasons have been one of the big features of the "Empire Show," where their act always proves a decided hit.

When the dialogue is long and tiresome, audiences become uneasy and impatient. They will not wait through a six course affair like a dinner in a French restaurant.

Burlesque has never been considered elevating. Neither is it now. Any coarse methods resorted to must be sanctioned by the management, otherwise they would not be tolerated. So it is to the management that one must look, and not to the artist, for any elevation coming to future burlesque.

Many well known Broadway names have risen from the ranks of burlesque. Not "Advanced Burlesque" either, but old fashioned burlesque of the coarser kind. Sam Bernard, Billy B. Van, Sam Collins, Junie McCree, Alex Carr, Montgomery and Stone and many others have been connected with shows of this kind.

Burlesque will ever be a popular form of amusement, provided it is kept on its dignity and not allowed again to degenerate.

The price is within the reach of all and the entertainment often excels the much heralded "Musical Shows" with the Broadway name.



Tom—BARRETT AND BELLE—May

Two regulars in a skit entitled "Only a Volunteer." Working in "one," singing, talking and dancing. Making four changes and carrying their own drop. Miss Belle is a capable soubrette and Mr. Barrett is a producer of burlesques and musical numbers.

Third season with "The New Century Girls" Company.  
THIS WEEK, DEWEY THEATRE, NEW YORK CITY.  
Merry Xmas to Friends.

So the good material that has been paid for is cast out, for the "water in the hat," "siphon bottle" and "slap stick."

In many instances where a really well-written piece lulls for a minute, someone injects one of those old time bits and makes the entire offering commonplace.

The late Harry Morris was one of the first to take a course out of the beaten burlesque path with his "Night On Broadway." When his views were made known, all the wisecracks of the burlesque world immediately put their heads together and forecast terrible disaster. They predicted utter failure. The success of that show is too well known to make mention of again here. Suffice to say, it was one of the record money takers in burlesque history.

heve to have a joke understood in burlesque it must be illustrated. Neither is that so.

Burlesque audiences are "rounders." They have seen and heard nearly everything. You must offer something new. A burlesque show among amusements likens itself to a quick lunch room, as compared to the six course meal. The food is, or should be of the same class, but it must be served quicker, and at a cheaper price.

You may ask, "how can the same food be served at a cheaper rate?" Because half the expense is in the service and garnish. Burlesque has no Broadway names to lure the people. In most cases, the burlesque stars have just as much talent. It is not the side dressings, but the meal proper they want.



ROGER IMHOF AND SUZANNE CORINNE.

Roger Imhof and Suzanne Corinne have long been known in their joint efforts, having worked in conjunction for the past ten years. Mr. Imhof's character Irish impersonation, together with Miss Corinne's valuable assistance, have earned for them an enviable place among the sketch artists.

At present they are the featured act in the olio of the "Empire Burlesquers," having served in that capacity for the past three seasons, or since the "Empire Show's" inception. Their offering, "In a Strange Hotel," is highly amusing. Mr. Imhof is the author of many burlesques and plays, and has written numerous acts for artists.



GRUET AND GRUET

In their familiar burlesque knife throwing act, entitled "Sam's Substitute," have appeared in all the leading vaudeville and burlesque theatres in the United States. At present they are with Williams' "Idealis."



# THE NICKELODEONS

Three years ago there was not a nickelodeon, or five-cent theatre devoted to moving-picture shows, in America. Today there are between four and five thousand running and solvent, and the number is still increasing rapidly. This is the boom time in the moving-picture business. Everybody is making money—manufacturers, renters, jobbers, exhibitors. Overproduction looms up as a certainty of the near future; but now, as one press-agent said enthusiastically, "this line is a Klondike."

The nickelodeon is tapping an entirely new stratum of people, is developing into theatregoers a section of population that formerly knew and cared little about the drama as a fact in life. That is why "this line is a Klondike" just at present.

Incredible as it may seem, over two million people on the average attend the nickelodeons *every day of the year*, and a third of these are children.

Let us prove up this estimate. The agent for the biggest firm of film renters in the country told me that the average expense of running a nickelodeon was from \$175 to \$200 a week, divided as follows:

Wage of manager .....	\$25
Wage of operator .....	20
Wage of doorman .....	15
Wage of porter or musician .....	12
Rent of films (two reels changed twice a week) .....	50
Rent of projecting machine .....	10
Rent of building .....	40
Music, printing, "campaign contributions," etc .....	18

Total .....\$190

Merely to meet expenses, then, the average nickelodeon must have a weekly attendance of 4,000. This gives all the nickelodeons 16,000,000 a week, or over 2,000,000 a day. Two million people a day are needed before profits can begin, and the two million are forthcoming. It is a big thing, this new enterprise.

The nickelodeon is usually a tiny theatre, containing 199 seats, giving from twelve to eighteen performances a day, seven days a week. Last year or the year before it was probably a second-hand clothier's, a pawnshop or cigar store. Not a theatre, mind you, for theatres must take out theatrical licenses at \$500 a year. Theatres seat 200 or more people. Nickelodeons seat 199, and take out amusement licenses. This is the general rule.

But sometimes nickelodeon proprietors in favorable locations take out theatrical licenses and put in 800 or 1,000 seats. In Philadelphia there is, perhaps, the largest nickelodeon in America. It is said to pay not only the theatrical license, but also \$30,000 a year ground rent and a handsome profit.

Today there is cutthroat competition between the little nickelodeon owners, and they are beginning to compete each other out of existence. Already consolidation has set in. Film-renting firms are quietly beginning to pick up, here and there, a few nickelodeons of their own; presumably they will make better rates and give prompter service to their own theatrelets than to those belonging to outsiders. The tendency is clearly toward fewer, bigger, cleaner five-cent theatres and more expensive shows, says Joseph P. Medill Patterson in "The Saturday Evening Post."

Hard as this may be on the little showman who is forced out, it is good for the public, who will, in consequence, get more for their money.

The character of the attendance varies with the locality, but, whatever the locality, children make up about thirty-three per cent. of the crowds. For some reason, young women from sixteen to thirty years old are rarely in evidence, but many, middle-aged and old women are steady patrons, who never, when a new film is to be shown, miss the opening.

In cosmopolitan city districts the foreigners attend in larger proportion than the English-speakers. This is doubtless because the foreigners, shut out as they are by their alien tongues from much of the



C. W. BENNETT.

Mr. Bennett is the General-in-Chief of the Bennett Circuit, Can. He is in charge, with an exception or two, of all the first class vaudeville in Canada, his circuit operating theatres at Montreal, Quebec, Ottawa, Hamilton and London.

"The Bennett Circuit" is recognized as a leader, and Mr. Bennett, through his energetic enterprise, has placed it among the foremost.

A characteristic of the circuit's general manager is the reverence in which he is held by his immediate deputies and house staffs. Mr. Bennett is genial at all times, and does not allow the importance of his position to depress himself or his listeners.

life about them, can yet perfectly understand the pantomime of the moving pictures.

As might be expected, the Latin races patronize the shows more consistently than Jews, Irish or Americans. Sailors of all races are devotees.

Most of the shows have musical accompaniments. The enterprising manager usually engages a human pianist with instructions to play Eliza-crossing-the-ice when the scene is shuddery, and fast ragtime in a comic kid chase. Where there is little competition, however, the manager merely presses the button and starts the automatic going, which is as apt as not to bellow out, "I'd Rather Two-Step Than Waltz, Bill," just as the angel rises from the brave little hero-cripple's corpse.

The first very successful pictures were those of the Corbett-Fitzsimmons fight at Carson City, Nevada, in 1897.

The Jeffries-Sharkey fight of twenty-five

rounds at Coney Island, in November, 1899, was another popular success.

Since that mighty fight, manufacturers have learned a good deal about cheapening their process. Pictures instead of being 2 by 3 inches are now  $\frac{5}{8}$  by  $1\frac{1}{4}$  inches, and are taken sixteen instead of thirty to the second, for the illusion to the eye of continuous motion is as perfect at one rate as the other.

By means of a ratchet each separate picture is made to pause a twentieth of a second before the magic lantern lens, throwing an enlargement to life size upon the screen. Then, while the revolving shutter obscures the lens, one picture is dropped and another substituted, to make in turn its twentieth of a second display.

The films are, as a rule, exhibited at the rate at which they are taken, though chase scenes are usually thrown faster, and

Eccentric scenes, such as a chalk marking the outlines of a coat upon a piece of cloth, the scissors cutting to the lines, the needle sewing, all automatically without human help, often require a week to take. The process is ingenious. First the scissors and chalk are laid upon the edge of the cloth. The picture is taken. The camera is stopped, the scissors are moved a quarter of an inch into the cloth, the chalk is drawn a quarter of an inch over the



FRANK RILEY.

Known for the past fifteen years as the greatest of old darkey impersonators and big shoe eccentric dancer, having played on all the big circuits, Keith's, Proctor's, Hyde & Behman's, Moore's, Poli's, and at present and for the last six years identified with the leading Empire Circuit (Western Burlesque Wheel) attractions, as one of the funniest Irishmen playing in burlesque.

Mr. Riley has appeared with the following shows as principal comedian: Miner's "Bohemians," Jacobs, Butler & Lowry's "Cherry Blossoms," Dinkins' "Alcazar Beauties," Jacobs, Butler & Lowry's "Champagne Girls," Hill's "Gay Masqueraders," and this season with Watson's "Coxey Corner Girls."

He has met with big success everywhere with his comedy and dancing.

cloth. The camera is opened again and another picture is taken showing the quarter-inch cut and quarter-inch mark. When these pictures so slowly obtained are run off rapidly, the illusion of fast self-action on the part of the scissors, chalk and needle is produced.

Sometimes in a nickelodeon you can see on the screen a building completely wrecked in five minutes. Such a film was obtained by focusing a camera at the building, and taking every salient move of the wreckers for the space, perhaps, of a fortnight.

Such eccentric pictures were in high demand a couple of years ago, but now the straight-story show is running them out. The plots are improving every year in dramatic technique. Manufacturing firms pay from \$5 to \$25 for good stories suitable for film presentation, and it is astonishing how many sound dramatic ideas are submitted by people of insufficient education to render their thoughts into English suitable for the legitimate stage.

The moving-picture actors are becoming excellent pantomimists, which is natural, for they cannot rely on the playwright's lines to make their meanings. I remember particularly a performance I saw near Spring street on the Bowery, where the pantomime seemed to me in nowise inferior to that of Mademoiselle Pilar-Morin, the French pantomimist.

Frank Bush will play the Western States Circuit, commencing March next. It is the first time in a long while Mr. Bush has been West.

horse races, fire engines and fast moving automobiles slower, than the life speed.

Within the past year an automatic process to color films has been discovered by a French firm. The pigments are applied by means of a four-color machine stencil. Beyond this bare fact, the process remains a secret of the inventors. The stencil must do its work with extraordinary accuracy, for any minute error in the application of color to outline made upon the  $\frac{5}{8}$  by  $1\frac{1}{4}$  inch print is magnified 200 times when thrown upon the screen by the magnifying lens. The remarkable thing about this automatic colorer is that it applies the pigment in slightly different outline to each successive print of a film 700 feet long. Colored films sell for about fifty per cent. more than black and whites. Tinted films—browns, blues, oranges, violets, greens and so forth—are made by washing, and sell at but one per cent. over the straight price.

# BURLESQUE IMPORTANT FACTOR

By L. LAWRENCE WEBER.

The year just drawing to a close finds the situation in the matter of the relations of the two competing burlesque circuits relatively the same as in the beginning of the estrangement. The evolution of the Columbia Amusement Company (Eastern Burlesque Wheel) and its various subsidiary enterprises marks an epoch in the annals of the show world, and once again makes forcibly evident the truism, that determination, pluck and American enterprise can overcome almost any obstacle.

We have demonstrated most conclusively that an association of managers can be held together when the cause is a worthy one, and the goal, a circuit of paying theatres and companies.

The same small band of tried and true warriors who threw off the yoke and chain a trio of years ago, now reaps the reward of their belief in the consummation of hopes long fostered; the golden returns due for a lifetime spent in trying to uplift a business that had always been looked upon rather askance.

In the old days the stifling of all ambition to better the conditions and atmosphere of the shows; all hopes of advancement were set aside, and year after year saw nothing new in any of the entertainments. The usurious terms exacted by the theatre managers handicapped the producer to the extent that he was compelled to launch his enterprise with a view to eking out a mere living.

Conditions have changed now, and the battle cry is, advancement, progress, and a betterment of all environments.

Time was when the majority of the press throughout the land expunged all reference to burlesque, even declining material in their advertising columns. These prejudices have been overcome, and the dramatic critics are devoting considerable space to reviews that bear the ear-marks of honesty of purpose, and reflect seriously at times upon the so-called musical comedies for which a much higher price of admission is charged.

It did not require the "steam roller" of opposition to develop and elevate our shows. Only the power to think and to do; the right to exercise the prerogative of emancipated showmanship. That's the answer, pure and simple.

During the past few months there have been a number of mergers in the amusement world, but the millennium will never see the Columbia Amusement Company merged or affiliated with any other corporation. We are sufficient unto ourselves, and merely in our infancy now.

What we need are new fields to spread over, new territory to cover. It is expansion and not restriction that governs our footsteps. Our circuit of theatres contains a number of the handsomest houses in the country, buildings worthy of housing the grandest productions made on this or any hemisphere. Only a few weeks ago we opened the Gayety Theatre in Washington, which represents an outlay of

\$250,000. Then there is the new Columbia Theatre in Scranton, the new Princess in Montreal, and our new \$200,000 theatre in Toronto opened for business this month.

Early in January Mr. Richard Hyde will place at our disposal his new "Star and Garter" Theatre in Chicago, which costs over \$400,000.

We have also acquired theatres in Columbus, Ohio, and Milwaukee, Wis. The early spring will see ground broken for new houses in St. Paul and Minneapolis, and the taking over of a theatre in Louisville.

I have every reason to believe that the future will see our organization one of the strongest, if not at the very top, of all amusement corporations.

We are thoroughly equipped in every and all possible ways to cope with the situation. A harmony of interest begets a harmony of feeling, and we are all working for the same grand cause, to

women and children, an unknown quantity in the old days. The editor of one of Albany's leading papers thought he had strayed by mistake into a mothers' meeting when he chanced to pay a visit to our Empire Theatre in that city one day last week. Nearly all the occupants of orchestra seats were women and children.

This is a good sign of the decline of public interest in the "blood-and-thunder" melodrama, where the atmosphere reeks of all that is wicked and vicious.

It argues well for the future of burlesque, an entertainment conceived for the express purpose of dispelling the clouds of care, and dissipating cobwebs of worry and discontent that come to all during a day's walk in the maelstrom of business.

Duncan and Godfrey, the English "cos-ter" pair, returned to their home on Tuesday last.



SMITH AND CONVEY.

Smith and Convey are now with Hurtig & Seamon's "Trans-Atlantics," offering a popular talking and singing specialty. Both have voices of extraordinary quality, and their offering is thoroughly enjoyable in every respect. The third member of the act is a pretty young woman. She does not appear in the act except for the singing finale, which brings her upon the stage. This is out of the ordinary for a talking act.

give the public what they want for what they can afford to pay.

It's amusing at times to see some graduate from the burlesque world, like Sam Bernard, for instance, who recently visited the Murray Hill, open their eyes very wide at the richness of the productions some of our people are giving. At the conclusion of the performance witnessed by Mr. Bernard he was heard to remark that he never thought the day would come when a burlesque show could be given without the aid of a slap stick or a *double entendre* joke.

Mr. Lee Shubert has even paid us the compliment of sending his stage managers on several occasions to study the methods in vogue on our various stages.

The word burlesque typifies much, and can be construed or misconstrued at will, but as we, the members of the Columbia Amusement Company, interpret it, it symbolizes the humorous and spectacular of what is worthy of being made light of.

The successes of each season will be "skitted" or burlesqued as you will, and the stale acts and comedians will be relegated to the past where they belong and came from.

Our audiences are composed largely of



(3) (OF) (US)

HARRY VAN CLEVE, DORA DENTON AND "PETE" THE MULE.

A lady's and dorky's adventure with a real circus "mule," with comedy from start to finish of act.

A Merry Xmas and a Happy New Year to all.



NAT. BERNARD AND AL COLEMAN

Have met with warranted success in the West. They have been together only since last summer, and do a clever talking and singing act. Mr. Bernard has played a number of principal parts in Weber & Fields' productions, and Mr. Coleman was doing a single specialty before he joined his present partner.

At present Bernard and Coleman are with "The World Beaters," as principal comedians, under the management of James Sargent. They are now on their way East.



# VAUDEVILLING AROUND THE WORLD

By CHARLES LEONARD FLETCHER.

The time must come during the lifetime of every busy and prosperous vaudeville artist when his family physician tells him that he needs a rest and change of scene. In some cases it is likely to be suggested by the vaudeville managers that the various circuits over which he has repeatedly played also require a rest and change, and that his absence for a year would be mutually beneficial. Doing "two-a-day," year in and year out, must have a telling effect upon the nerves and constitution of the hardest, and the possibility that the public is a bit weary even of its favorite is not a remote one.

These were the conditions that confronted me three years ago, and instead of following the advice of my medical and professional friends to lay off on my farm for a season, I conceived the idea of making a professional tour of the world.

I took a slow boat for England, and played a few weeks in foggy London. Foggy weather did not agree with my health, and foggy audiences (in the sense that they were enveloped in pipe and cigarette smoke) jarred upon my nerves. I travelled and played over the great Moss-Stoll Circuit, which included all the principal cities of England, Ireland and Scotland. With no matinees or Sunday performances I was able to live the life of an English country gentleman, and indulged in his favorite pastimes, such as golf, cricket, tennis, fox-hunting, "snooker," etc., thanks to the skilful coaching of Messrs. Harry

Randall, Harry Lauder, Frank Lynne, Mark Melford, E. J. Sheldon, et al.

Bursting with health and with the nerves of a lion, I set sail for South Africa, where I enjoyed a three months' engagement under the Hyman banner. There I found myself almost half way around the world, but a severe attack of homesickness made me long for the Stars and Stripes and the "two-a-day" life again. I cancelled my steamship tickets and jumped from Cape Town, S. A., to St. Louis, U. S. A., opening on the Kohl & Castle Circuit.

The following year my health demanded another surcease from the twice-daily strain, and I started to loop the earth again, accomplishing the feat in exactly twelve months. During this time I filled contracts with the "Syndicate" halls in London, the Moss-Stoll Provincial Tour, and with Harry Rickards in Australia. But for one who was anxious to see the world and receive the full benefit of the tour from the educational standpoint I made a grave mistake. I did not allow myself sufficient time in which to enjoy the advantages offered in the ports visited during the long voyage of 21,000 miles from London to San Francisco.

I made the trip too hastily. I was much like a tourist taking an express train from New York to 'Frisco, without any stop-overs and missing the beauties of the attractive points in the great West.

Now, I propose to make another tour of the world next year, and it will doubt-

less be interesting to my vaudeville colleagues to know how it is possible to spend a profitable season on the other side of the earth and combine business with pleasure.

Any artist whose style of act can be understood and appreciated by English speaking people can do what I propose to do, and it is for their benefit that I advise the following plan:

First, book yourself for a few weeks on the Moss-Stoll circuit in England. This will give you an opportunity to do England, Ireland, Scotland and Wales thoroughly.

The difference in what they will pay and your American salary will be made up by the decreased cost of living and the exceedingly short railway journeys.

Then take a steamer for Gibraltar. The English population there, composed largely of army and navy officials and their families, are completely isolated from theat-

here will net you easily the equivalent of two months' salary.

Five days on the Indian Ocean will land you in Colombo, Ceylon, where the tea planters and the English military garrison will patronize you to the advantage of your exchequer, until the next boat arrives that will take you to Australia, another two weeks' voyage.

If you have not fortified yourself with a sixteen weeks' contract with Harry Rickards, the Antipodean vaudeville magnate, you can with profit to yourself spend a month, and even two months, in this beautiful country by giving private entertainments in the cities of Perth, Adelaide, Melbourne, Sydney and Brisbane, and, if you choose, another month in Tasmania and New Zealand. But I would advise cutting out these Islands, and when you can tear yourself away from the hospitable Australians (and they are, you will find, the best fellows on earth, if you share with

CHARLES LEONARD FLETCHER.



As Richard Mansfield as "Baron Chevalier," in "A Parisian Romance."

Charles Leonard Fletcher enjoys the distinction of being one of the very few legitimate actors who, entering vaudeville eight years ago, adopted it as a permanent profession. During this time Mr. Fletcher has been singularly successful as a delineator of character types. He has studied and produced with success no less than fifty-three distinct characters. Many have been impersonations of popular actors in their best known roles. He has, however, proven himself to be an actor not without originality, as his work in several of Dickens' most famous characters has proven. Among his most popular impersonations may be mentioned, Charles Warner as "Marex" in "At the Telephone" and "Coupeau" in "Drink"; Richard Mansfield as "Baron Chevalier" in "A Parisian Romance" and "Beau Brummell"; James A. Herne as "Nat Berry" in "Shore Acres"; Sir Henry Irving as "Robespierre"; Mark Twain; Chauncey Depew; William Gillette as "Sherlock Holmes"; "Uriah Heep" from "David Copperfield"; "Grandfather" from "The Old Curiosity Shop"; "Fagin" from "Oliver Twist," and "Silney Carton" from "The Tale of Two Cities."

This repertoire of character studies is a severe demand upon an actor's versatility, but Mr. Fletcher's reception in all parts of the world indicates that he possesses dramatic ability of high order.

Mr. Fletcher will make his first appearance in New York, since his return from a tour of the world, next month, when he is announced to present his new act, "An Evening With Richard Mansfield," which according to reports has been eminently successful on the Orpheum and Kohl & Castle Circuits in the West.



THE COLBY FAMILY,

Now in their eighth successful season, are playing the houses of the United Booking Offices, under the management of William L. Lykens.

The Colbys were brought into prominence by James H. Hyde, of the famous "Hyde's Comedians," and toured the country with that organization from 1900 to 1904. So great was their success with Mr. Hyde that from the opening number of the show they were advanced until promoted to the position of headline feature on the retirement of the late Helen Mora from that company in 1903.

Vaudeville audiences have watched the Colby children grow from infant prodigies, Master Frank now almost as big as his father, and Miss Byrie to the early years of charming girlhood.

Seated in their parlor, the mother at the piano, the father and daughter enjoying a game of checkers, the son seated by the fireside, the light from the fire in the grate illuminating the features of the family as their voices blend in harmony, is a scene that touches a responsive chord in the heart of every man, woman and child.

Vocal and instrumental numbers, whistling and imitations of noted band leaders follow in rapid succession, the performance brought to a close with a vocal novelty in the form of a family row, showing the family in a war of words, all in song.

rical entertainments. Here you can spend a week, and with a couple of entertainments you can make a month's salary.

The next outgoing steamer will take you to Port Said, and a railway journey of only 80 miles will bring you to Cairo, Egypt. There you will find thousands of English and Americans starving for a show, and they will keep you, with profit to yourself, from a fortnight to a month. You will find time during your sojourn in Egypt to visit the Holy Land, and take a good look at the River Nile and the Pyramids.

Another twelve days on the steamer will carry you through the Suez Canal and take you up to Bombay, India, where you will find yourself a welcome visitor. It is an English speaking community, and so seldom are they favored with an Anglo-Saxon theatrical performance you will find them so positively "show hungry," that they will urge you to give them an entertainment immediately on your arrival. Two weeks

them their passion for the race track and other innocent (?) forms of gambling, take a steamer for the Philippines, a voyage of about a fortnight.

In Manila you will feel at home. The Americans there are in goodly numbers, and if you don't remain over ten days you will make money.

It is but a short ocean voyage to Hong Kong. There's no money in that city, so you will hurry on to Kobe and Nagasaki, Japan, buy a lot of souvenirs, and start on the home stretch for San Francisco.

In ten days you will reach Honolulu, and you will make a mistake if you don't stop over until the next boat, giving at least three performances at the little Orpheum Theatre, where you can easily pull out five or six hundred dollars. Honolulu is virtually an American town, with a Japanese atmosphere.

Another five days will land you in 'Frisco, where Mr. Meyerfeld will probably ask you to play the Orpheum Circuit.

# ENGLISH ARTISTS AND AMERICAN AUDIENCES

By EDWIN ADELER.

London, Nov. 30.

When the London representative of VARIETY invited me to write a column or so for your sprightly journal, I undertook the job with considerable misgiving. I have read the books of George Ade and I have also revelled in your outspoken criticisms, and I am well aware that on the other side you have many words and phrases that are not included in our vocabulary. I know what a "stunt" is, and what "selling the goods" means, but, for instance, what on earth is a "lemon?" Further, I have never yet had the opportunity of crossing the pond—though I live in hopes—so that if I commit any dreadful solecisms I hope you will put it down to my British insularity and not to any lack of good will or good feeling.

Some eight or ten years ago English variety artists were viewing with alarm the invasion of these shores by troops of clever Americans. The invasion, however, did much more good than harm; the Britisher was getting into a sleepy groove—his smarter cousin woke him up—with the result that now British variety talent is better than ever it was, and further that we have been able to retaliate by sending you some of the pick of our own people. That they have been welcomed with open arms is a matter of professional history.

You are credited over there with a dislike of our typical red-nosed comedian; I am inclined to agree with you. Their humor in many cases is not of the highest brand, and like a once-fermented Continental wine—won't stand exportation. Similarly, we are over here getting just a little bit tired of your eternal "tramp," he of the multiplicity of shirt fronts and inevitable clothes-whisk.

Please do not misunderstand me, it is not the clever artist inside the clothes we object to, but we would like to see him appearing in some less monotonous guise.

I remember as a boy roaring over the caricatures by "Zim" in the New York comic papers. Well, the tramp of the stage has realized "Zim's" pictures ad nauseam, and you surely have plenty of other types to introduce to us—but this by the way.

There are several English comedians who certainly put plenty of carmine on their noses, and yet should be very successful in America. Wilkie Bard and George Robey are two, for instance. Both have brains and ability, and a keen sense of a humor that should be international. Robey is popularly supposed to have done a week in New York and beat a hasty retreat. If that be so, I think he must have either had stage fright or was not long enough with you to get acclimatized as it were. Phil Ray is to my mind



ELIZABETH M. MURRAY.

Miss Murray sings coon songs. A lot of others do that, but Miss Murray "has a way with her" that is altogether irresistible. Her attractiveness of person, sweetness of voice and cleverness in singing the darkey melodies has sent her stock a-booming. Miss Murray belongs to the "new school" of coon singers, which replaces quiet humor and faithful dialect for noise.

eminently adapted to American audiences, his wit is of the crispest variety, he puts into a nutshell as many gags as most comedians spread over an act. His abbreviations seem to fit in with the quick American method of living. He is really an excellent elocutionist with a fine voice, but must never be taken seriously.

Malcolm Scott is another artist you would like, his patter is too high class—too cultured for many audiences—but the alert American brain should surely see through his subtleties. He is a highly educated man and never plays to the gallery.

Harry Lauder came, saw and conquered; we had no misgivings about him—he is a genius.

## ECONOMY.

By Geo. W. Day.

The season's short, and so am I,  
So to save a dollar or two I'll try,  
And when I take an all-night ride,  
My Pullman berth is a thing denied.  
I'll stop at the lowest-priced hotel,  
To luxuries I'll bid farewell.

The journey is finished by and bye,  
Then I dig the cinders from my eye,  
And my spinal column gives a crack  
As I try to straighten out my back.  
I smell like a herring newly smoked,  
But I envy my neighbor who is "soaked."

I stop at that "dollar-a-day" hotel,  
Where the mêlée starts with the dinner bell,  
My room's on an alley, filled with noise  
From scullery maids and swearing boys,  
The place is a-hum with busy flies  
That swim in the soup and sleep in the pies.

There's a crashing of crockery night and day,  
Still I make up my mind to be "game" and "stay,"  
For I figure out how much money I'll save

On my seven-day journey to the grave.  
The season ends, and I hand my bills  
To a doctor, who cannot cure my ills.



EDNA DAVENPORT.

Who for the past two seasons at the Bijou Theatre, Philadelphia, has produced all musical numbers, also all numbers for Mr. Edmund Hayes' show for the last two seasons, and for T. W. Dinkins' "Yankee Doodle Girls" Company.

Miss Davenport is now with the latter company, playing the principal soubrette role, and her act is one of the big hits of the olio. Miss Davenport is considered one of the neatest and best of wooden-shoe dancers.



CARSON AND WILLARD.

The above is a picture of Geo. M.—CARSON AND WILLARD—Jake, the German comedy team, late stars of the Shea Amusement Company's musical production, "A Trip to Egypt," and well known to vaudeville patrons of all the larger cities. They are now in their tenth season of success, having first joined hands as a team in 1897.

The present season they are booked solid on the Keith-Proctor and Orpheum Circuits, and meeting with tremendous success. Next season they will be seen in a new musical comedy under the direction of J. H. ARTHUR.



# A REMITTANCE FIEND

By HENRY LEE.

It is not in my province to preach; but no one can journey as I have done and not have learned a lesson or two—seen a thing or two—laughed a time or two—and have been hurt a time or two.

The most pitiful thing that has come under my observation happened in southern California, and I will tell it; but not with half the pathos which the great master, "Death," told it to me.

In Australia—in California—in any country far enough away from England—there are rafts of younger sons, whose mission in life, as far as their family interests are concerned, is ended. Primogeniture—a crime of all crimes—is an accepted fact; and, the moment the elder brother is married, has a child, the younger brother is shipped off—as I said *far enough*—and with a pittance, sent monthly; but never enough to get home again.

They have received a college education—know a little Latin—a little Greek—and nothing useful in the war of life. That's why they have the nickname of the "remitance fiends." They get their little allowance, rush to the nearest town, get drunk possibly, or the gambling hells are accommodating—and starve the balance of the time. Of course they ought to work; but they haven't been taught how. Their education has consisted of an association with lordlings, and careful instruction in the art of spending money.

As I said, it is not in my province to preach; but I received a sermon in human love—or the lack of it—which I will never forget.

When I have an off week—and being a busy man they are few—I naturally take advantage of it. I had one some years ago and I hired a horse, rode out into the wilds north of San Diego, trying to get next to Nature; and I did.

I dismounted at a sort of roadhouse, so far from human habitation that it seemed a folly to keep it. They stabled my mare—

gave me something to eat—assigned me to a place they called a room (more like a barn it was); but I was satisfied; I was nearing Nature.

After dinner I sat on a log outside the shanty, smoking and meditating. Then a small man rode up and alighted. That didn't interest me much; but when he came from the house half an hour afterwards I had all the interest I wanted.

The small man approached me. "I'm a doctor," he said. "I wouldn't stay here, if I were you. Bad case of typhus upstairs—young English fellow—no friends and no money. I've done the best I could for him; but he's a goner."

"No one to look after him?" I asked.

"He won't need looking after much longer," the doctor replied grimly. "Of course I've told them what to do—until the end. Good night. Take my advice." And he mounted his broncho and rode away. I went into the house.

The landlord was wringing his hands: "My wife daren't go nigh him, an' I don't want to, an' he's hollerin' for water."

"You're not afraid to go and pick me a couple of these oranges outside? Where's his room?"

"I won't bring 'em up. I'm clear scart. Typhus is catchin' and I'm a married man."

I picked the oranges myself—found a pitcher and some sugar. I also found the room. The house was deserted.

"Have you come back, Doctor?" moaned the sick man. "They won't bring me any water."

"It isn't the doctor," I said.

"Then keep away from me. It's awfully catching."

"Don't you think that a doctor is just as liable to catch anything as anyone else?"

"Will you please give me some water? I can't get up. I tried, but I fell; and I had a devil of a job getting back into bed



MARK LEA AND JOE OPP

Joined hands several months ago in a Hebrew comedy act. Mr. Lea was formerly of the team of Hoey and Lea, and formed a partnership with Mr. Opp in Chicago. They have been playing in the Middle West, meeting with success. The act is booked up on the Western circuits.

again." I gave him that which I had prepared in the jug. "That's good. What's your name?" I told him. "Will you

than on paper. She mustn't know. Poor mother!"

"Your mother won't know."

"Then there was a girl. We were going to be married some day. Poor girl!"

"Poor boy!"

"It seems hard to die so young. I had so much to do—some time—but I didn't know how to get at it."

"You've atoned for all your faults of omission and commission. Give me the addresses."

"They're on the trunk there—in that little book. Mother gave it to me. It's got our crest in it. A sort of nameplate foolish people use to pretend they're better than somebody else."

I transferred the address to my notebook.

"And mother won't know I died alone?"

"You're not alone."

"No; but I'm going away. I can see the water now. Look how the sunshine glances on the waves! It isn't such a hard journey after all. *Pater noster qui in coelum est*—"

I saw his mother and I lied to her.

I saw his father and I told him some home truths.

I didn't stay to dinner.



HARRY AND JULIA SEYON

Are presenting a comedy by Joe Flynn entitled "The Marriage Broker." They are meeting with much success this season as one of the olio features with Chas. E. Taylor's "Parisian Belles."

write a letter for me—to England—to my mother?"

I said, "Yes."

"But you'll have to tell a lot of lies in it. She must never know that I died like this—like a dog."

"She will never know. I shall be going to England soon—in less than three weeks. It's a small country, and it will be no trouble for me to see her, and tell her; it will be easier—for her."

"Yes, and one can lie so much better

"The Push Cart" ("It is to Boost"), published by Will Rossiter, the Chicago publisher, is a clever idea in booklet form, gotten up in a catchy style and something to take the fancy of those interested in songs and singers. The first edition is now being distributed, and every agent, manager and thousands of artists will be sent a copy. The book contains bright sayings and pictures of prominent singers.



Fritz N. Huttman. Antoinette Le Brun. James Stevens.

## THE LE BRUN GRAND OPERA TRIO.

"The Le Brun Grand Opera Trio live up to their reputation as the finest singers in vaudeville and scored a tremendous hit."—Toledo "Times," Oct. 28, '07.

"The Le Brun Grand Opera Trio give a magnificent act, presenting scenes from Grand Opera."—Dayton "Daily News," Oct. 22, '07.

A MERRY CHRISTMAS TO ALL OUR FRIENDS.

## NO MORE SHARP PRACTICE IN CHICAGO

By FRED LOWENTHAL.

Chicago, Dec. 10.

For years it was always with fear and trembling the theatrical manager played Chicago. This was on account of the law under which the justice courts worked, and because there were certain lawyers, few to be sure, who with a ring of disreputable constables looked upon managers and actors as legitimate prey. The chances that these harpies took were small since the theatrical man, unfamiliar with his rights, would rather pay what he did not owe than be prevented from making his next jump, which would entail considerable financial losses. These shoddy lawyers had this nefarious practice systemized.

For instance, a member of one firm was not admitted to the bar, so that if any complaint was made to the bar association for some particularly pernicious piece of work, this man would take the blame. Not being a licensed lawyer, he would be beyond the pale of its jurisdiction. Another law office of this kind was enabled to enforce its demands because the constable that did its work was a handy man with a gun. Many a manager under the cover of night and at the point of this officer's revolver was forced to pay unjust debts. Fortunately this thieving combination was broken up when the officer's wife shot him to death with his own weapon in a scuffle.

There have been other lawyers who have hung around burlesque theatres and, like buzzards, fed on other people's woes. There is no gainsaying the fact that the ordinary actor has the emotional side of his character strongly developed. And it is right it should be, since his is a profession which blooms under the heat of feeling and dwarfs when compelled to conform to the hard, straight lines of logic. I have a certain attorney in mind who, playing on the easily moved feelings of actors, would incite them to go to law, and then represent and take fees from both sides.

There are men in Chicago who style themselves "theatrical lawyers," and who have sought to whip up a dubious practice because of their knowledge of theatrical law. They pass among burlesque artists' and chorus girls' toilet articles with their business cards attached on which is emblazoned "Theatrical Lawyer."

What is theatrical law? In what does it differ from the carpenter's, medical, or plasterer's law? Is there one set of laws for men engaged in one line and one for those engaged in another? No, certainly not; it is, as one may readily see, a trick of words to ensnare the unwary.

But with the advent of the New Municipal Court and the abolishing of the old justice court system, all these things have passed into history. Gloriously gratifying to the professions—both theatrical and legal—throughout the entire United States is the news that theatrical "holdups" are now impossible in Chicago. The Saturday night attachment is no more.

Under the present law, if a manager or an actor anticipates an attachment he may put up a bond, and he has an oppor-

tunity to have his cause tried upon its merits.

In referring to certain lawyers as being dishonest I do so advisedly, as I realize full well that many members of the profession are falsely branded as such by the ignorant. When one realizes the fiduciary relations of a lawyer and a client it is really wonderful how well the interests of the clients are conserved.

An artist is often led into legal tangles and defeats by his own carelessness and then is apt to blame his lawyer. On account of the fact that theatrical folks have no fixed place of abode it is often difficult for them to follow up a suit.

Again, though his desire to follow up a suit may be just as strong when the case

## RUNNING A SHOW ON FIFTEEN CENTS

By GEO. E. MURPHY

(Murphy, Whitman and Company).

To start a business on small capital has been the aim of a great many promoters, and many successful managers can tell how they started on a "shoestring."

I had an experience in my early days that will turn many of them green with envy, for I was once the manager of a company on the munificent capital of 15 cents.

My second year in the business, I joined the Huff Comedy Company to play leading business at a promised salary of ten dollars and "findings." I say "promised," for a promise was all I ever got. Huff was a barber whose health was failing, and he

immediately put an attachment on everything the barber possessed (even to his overcoat), and the Huff Comedy Company—about as miserable a set of Thespians as ever hung on to the tail of a desperate chance—were left stranded high and dry on the prairies of Iowa. Huff was the best off of any, for he went to work in a barber shop. The rest of us hurriedly got together to devise ways and means to continue on our interrupted tour. We hadn't received a cent of salary since we opened. Even laundry money had been suspended; laundry had been cleansed by the hands of those who wore it, and I can tell you that collars washed in the bath tub and dried on the looking glass are far from flattering. It was growing late in the fall; summer clothes looked over ripe, even in good condition.

It was decided we should continue on our course, and a new manager elected. Then we took inventory of the amount of cash on hand. As each person's name was called, he turned his pocket's inside out, showing nothing more than a soiled lining. At last it came to me. I displayed fifteen cents, and was immediately and unanimously elected manager. The company was named after me, and it was declared that anyone who could contrive to hold on to fifteen cents under the conditions was entitled to the utmost confidence and a manager to be highly esteemed. I was not to be outdone by their generosity, so, while accepting all the honor bestowed upon me, I gave a half interest in the show to another member of the company, and named our "grand galaxy of glittering stars" the "Two Georges' Comedy Company."

Then began the great work of pulling a stuck company out of the mire. I "squared" the landlord where we were stopping; "squared" it with a liveryman to carry my company to the next town; put my company to work passing out hand bills; and my partner and I took paint pot and brush, and, there in the dead of night in that lonesome town, painted it from stem to gudgeon. On sidewalks and doorsteps; on barrels and on boxes; on the sides of buildings, and on everything that furnished a surface we painted in glittering colors, and ill-shaped letters, the inspiring words—"Two Georges' Comedy Company; Opera House, To-night."

Our work was hard, but the receipts rewarded our labor. On Saturdays we gave away sacks of candy to the children at the matinees, and on Saturday nights we gave a sack of flour, a dollar's worth of groceries, and a greased pig to anyone who would come up on the stage and catch him. We got new paper, paid the people their salaries, paid all our bills as we went along, and for several weeks were on the high road to success when sickness put an end to our career.

The long, hard struggle that the company had gone through had been a strain on their nerves and system and they succumbed with the reaction; and as I had pulled them out of their predicament and was then able to pay them in full and send them home.



ALICE HANSON AND NELSON GUSSIE

in  
"A Little of Everything."  
Time all filled.

Keith-Proctor Circuit.

Permanent address, care VARIETY.

is set for trial as when he started it, yet oftentimes the actor is so far away the expense of returning is greater than any possible benefit that can be reaped out of the lawsuit.

In Chicago, the high and honorable office of a counsel in many instances has been degraded to that of a "sharper" in its relation with the theatrical profession—especially in respect to the burlesque end—in the past, through the practices of a disreputable few. But matters are different now. The laws are more stringent. Artists are better business men and are seeking advice from those members of the bar up to whom they can look as keepers of their conscience, and last, but by no means least, Chicago has a judiciary on its municipal bench that compares favorably with any other in the country. All these elements are working to force so-called "theatrical lawyers" out of practice.

had been advised to take a change of climate and position. The comedy company was the result.

It was an ill-advised move, for while he got the change of climate and position he also got the worst case of chills and fever, which finally settled in a critical state of cold feet.

After we had been out eight weeks things came to a show down. We had begun after the first week taking a sheriff and a landlord with us, and by this time were carrying enough dead wood to swamp a much stronger organization than was ever put together by a barber.

On our eighth week we opened at Oelwein, Iowa, to \$3.85; the second night the receipts were the smallest I have ever seen. We had just 35 cents paid admission and a half-Jozen passes. Our bodyguard had been hopeful up to this point, but 35 cents put a crimp in their confidence and they

# WHERE CHORUS GIRLS COME FROM

Chicago, Dec. 10.

"Where do all the chorus girls come from?" Many people have asked the question. It is recognized that Chicago in the past few years has become famous for its chorus girls. Many managers each year supply their shows with the Chicago product. Where do they all come from?

Harry Armstrong, for many years a manager and actor, and now in the booking agency business, is considered an authority on "chorus girls." He has had for some time almost a monopoly on the visible supply of that commodity west of "Schenectady," but even he at times is hard pressed for suitable girls. Then one

ity of cases the girls so secured "make good," are more tractable and easily handled than those of the "old time" variety. Twelve of the show girls in "The Land of Nod" were secured in this manner, while most of the "broilers" in the "foot-ball game" in "The Umpire" originally came from department stores. It is a noticeable fact that these hard working clerks develop into equally hard working singers and dancers.

A great many chorus girls are annually turned out by the many schools of music and dramatic art. These are, as a rule, highly amusing. They have a very exalted opinion of themselves and their voices.

calling for \$35 a week salary, a steam-heated flat, a "Thomas" flyer and "Johnnies" ad. lib.

The chorus girl comes from nearly every walk of life. She is furnished by the department store, the restaurant, the business office and the drawing room. As a class they are hard workers, with little time for recreation, and as a rule respectable and honest. The environment in which they move is thoroughly bohemian, free and easy, and they gradually acquire that air. They finally believe "Johnnies" were created for their benefit.

There are many hardships the chorus girl is forced to endure and many temptations are constantly thrown in their way, but a girl who is brought up in the right way can safely go on the stage as a chorus girl.

Many from the chorus marry brilliantly. Their experience and self-reliance gained while "carrying the spear" goes a long way toward making them good wives and competent rulers of the home.

## MILLIONAIRE DIES SUDDENLY.

Minneapolis, Dec. 10.

Word has been received of the sudden death in Omaha, Neb., of George F. Porter, the Milwaukee millionaire. Mr. Porter was the controlling factor in the affairs of the Grand Theatre here, and was interested to a considerable extent in the enterprise of the Sullivan-Considine Circuit.

He was found dead in his bed at the Paxton Hotel, Omaha. Heart disease caused his death.

## NOTES.

R. Wahlund, of the Wahlund-Tekla Trio, the acrobatic act which played in the Barnum-Bailey Circus last season and was later a vaudeville feature, has purchased the Harlem Casino in West 125th street, paying \$8,000 for the property, and will conduct it as a permanent investment.

Announcements are out for a reception which will celebrate the fifth wedding anniversary of Mr. and Mrs. Harry M. Brown. The jollification will be held at the couple's country place, "Bun-ga-low," at Riverside, R. I.

Arthur McWatters and Grace Tyson have returned to New York after an absence of eighteen months. In vaudeville they will do an act of twenty minutes in "one," Miss Tyson's sisters playing the old act, now billed as "The Four Tyson Sisters and Fennell."

The Althea Twins are playing at Keeney's, Brooklyn, this week instead of the La Belles, who were billed, but did not appear.

Devlin and Ellwood in "The Girl from Yonkers" were booked for twenty weeks of United time this week by M. S. Bentham. They open at the Colonial, Lawrence, Mass., Dec. 23.

Lillian Shaw has been engaged by Florenz Ziegfeld for his forthcoming revue at the New York. The Four Stewart Sisters are negotiating for the same show.



To all my friends both far and near  
I wish a Happy, Prosperous Year.

GRACE HAZARD.

"Five Feet of Comic Opera."

of his favorite stunts is to take a young woman assistant and go on a "scouting tour."

This "scouting tour" consists of a "shopping" expedition to the large department stores. As they saunter through the store his eye lights upon a young girl, at the ribbon counter, perhaps, who is pretty and of the right make up for the particular show he has in mind.

"Looks good to me," he nonchalantly says to the assistant, and passes on. The assistant engages the young woman in conversation, casually inquiring if she would not prefer a salary of from \$18 to \$25 per week with some good show. The young girl is duly impressed by the picture, and generally presents herself next day at Armstrong's office.

Strange as it may seem, in the major-

The New York chorus girl is a poor investment for the Chicago agent. She generally arrives in town with a stranded troop and is looking for a show that is heading for Broadway. She will tell you in a very consequential way that she is an experienced girl, and has been doing chorus work for three years; she does not want to wear tights, not but that she can, you know, and can the agent get her a position as soubrette or ingenue, she can play parts and Mr. Blank, the manager of the company, said she was wasting her time in chorus, etc.

The agent allows her to rave. He patiently waits and at an opportune moment offers her a position in some chorus. The majority of the New York chorus girls working out of Chicago expect the agent, figuratively speaking, to hand a contract



FRANK BUSH.

Frank Bush opens at the Empire Theatre, San Francisco, Cal., March the first, after an absence of twelve years. He has never played the Orpheum Circuit, and he has never played for Sullivan & Considine, but he opens for the Western States Vaudeville Association at the largest salary they ever paid one man.

He plays ten consecutive weeks, and if successful, has a promise of fifteen more added to his contract, which will bring his time up to about next September.

The engagement was booked by Mr. Louis Pincus, of the W. S. V. A.



# "ONCE UPON A TIME"

By LEE HARRISON.

**MARC KLAU** was once a lawyer in Louisville.

**A. L. ERLANGER** was once treasurer of the Euclid Avenue Opera House in Cleveland.

**NAT GOODWIN** was once a Lyceum reader.

**RICHARD GOLDEN** was once a clerk in a millinery store.

**HENRY E. DIXEY** was once a night clerk.

**JOHN T. KELLY** was a needle threader in a tailor shop.

**EDWARD HARRIGAN** was once a ship caulker.

**PETER F. DAILEY** was once an auctioneer.

**TEDDY MARKS** once sold Chinese cigars.

**DAVID WARFIELD** was once an usher at the Bush Street Theatre, San Francisco.

**WEBER** and **FIELDS** once worked as a team for B. F. Keith in Boston for \$16 a week.

**SAM BERNARD** was once a paper hanger.

**JOHN RINGLING** was once a doctor's assistant in Chicago.

**HARRY LAUDER** was once a miner.

**REN WOLF** was once a lawyer.

**WALTER KELLY** once ran for Congress in Virginia.

**JULIAN ROSE** was once chief accountant for the Bell Telephone Company at Philadelphia.

**DE WOLF HOPPER** was once a commercial man.

**FRANCIS WILSON** was once a cash boy in Providence.

**DAVID MONTGOMERY** was once a drug clerk.

**FRED STONE** was once a stone cutter.

**JOE CAWTHORNE** was born in the theatrical business, and so was **JEFF DE ANGELIS**.

**VICTOR MOORE** was once an engineer.

**GEORGE M. COHAN** was once a civil engineer.

**R. G. KNOWLES** once owned a book store.

**LOUIS MANN** was once a dog fancier.

**MACLYN ARBUCKLE** was once a lawyer in Texas.

**JOHN E. KELLARD** was once an orator.

**GEORGE W. MONROE** once owned a bakery.

**ROBERT EDESON** was once a shipping clerk.

**EUGENE O'ROURKE** was once a policeman.

**RICHARD CARLE** was once an oculist.

**JOE COYNE** was once a pattern cutter.

**LEW DOCKSTADER** was once a bell

**SAM MORTON** was once a candy maker.

**HARRY LEE** (The parodist) was once a plumber.

**WILL M. CRESSY** once owned a lake.

**SNITZ EDWARDS** was once a jockey (for one day).

**BARNEY BERNARD** was once a clothing packer.

**WILLIAM MORRIS** was once the editor of a cloak journal.

**REN SHIELDS** was once a brewer.

**GEORGE EVANS** was once a printer.

**ISSIE WARD** was once a stage carpenter at Keith's Bijou, Philadelphia.

**"MUCK" WEBER** once sold vegetables.

**EDDIE FOY** was once a horse shoer.

**JOE HART** was once a fish dealer.

**FRED HALLEN** was once a news butcher.

**SAM COLLINS** was once a cigar stripper.

**CHARLES E. EVANS** once kept a restaurant.

**WILLIAM MACART** was once a telegraph operator.

**CLIFTON CRAWFORD** was once a pianist.

**CLIFF GORDON** once sold zithers.

**WALTER JONES** was once an usher at the Grand Opera House, Cincinnati.

**GUS YORKE** was once a window dresser.

**NICK ADAMS** was once a plumber.

**GEORGE BEEBAN** once ran a lunch counter.

**JESS DANDY** once drove a butcher wagon.

**BERT LESLIE** once wrote an opera.

**ROBERT HILLIARD** was once a broker.

**CHARLES BLANEY** was once a ticket broker.

**JULIUS TANNEN** was once private secretary to Philip Armour.

**HARRY WILLIAMS** (the song writer) was once an acrobat in a circus.

**ROGER DOLAN** once took milk baths for two mornings.

**HARRY BULGER** once owned a news stand in Zanesville, Ohio.

**WILL H. COHAN** was once private secretary to John L. Sullivan.

**WILLIAM GILLETTE** was once a chemist.

**WILLIAM COLLIER** was once a call boy for Augustin Daly.

**CHARLES J. ROSS** was once a stable boy and bid fair to become a great jockey.

**HARRY VON TILZER** was once a Dutch comedian.

**GUS HILL** was once the champion club swinger of the world.

Johnnie Le Favre and Frankie St. John have retired from the cast of "The Mayor of Tokio," and are now playing in vaudeville.



JUNIE MCCREE.

"Junie McCree," all alone by itself, is a sufficiently descriptive caption for the original of the above portrait. Mr. McCree is known from coast to coast; he has made of his "Dope Fiend" a world-wide character; he is versatile, and held in high esteem by all professionals.

boy in Hartford.

**GEORGE PRIMROSE** once ran a newsstand in London, Ontario.

**JAMES J. CORBETT** was once a bank cashier.

**GEORGE FULLER GOLDEN** was once an acrobat.

**GEORGE THATCHER** once worked in a foundry.

**FRITZ WILLIAMS** was once a violin maker.

**CHARLIE BIGELOW** was once a piano tuner.

**STUART**, the male Patti, once sold tamales in Austin, Tex.

**BOB FITZSIMMONS** was once a blacksmith.

**DICK BERNARD** was once a book-maker.

**NED WAYBURN** was once a foot runner.

**JAMES J. MORTON** was once a school teacher.

**AL FIELDS** was once a cloak salesman.

**DAVE LEWIS** was once a window dresser.

**LONEY HASKELL** was once a foreman in a factory.

**AL SHEAN** was once a pants presser.

**BOBBY NORTH** was once an editor of a Jewish almanac.

**TOM NAWN** was once a life-saver in a Yiddish swimming school.

# 'FRISCO VAUDEVILLE TO DATE.

By W. ALFRED WILSON.

San Francisco, Dec. 7.

One of the effects of the great fire was the destruction of every vaudeville house in San Francisco, and a consequent closing of many houses on the Coast as a result of the interruption of circuit connections.

The first attempt to resume was made twelve days after the disaster by D. J. Grauman who leased for this purpose Solomon's Hall, a Masonic meeting place.

Despite the fact that Mother Earth was still in an erratic mood a capacity house assembled for the opening; but the authorities, fearing a panic, refused to allow the performance to proceed and the audience was dismissed.

Nothing daunted, Grauman secured a huge circus tent, and pitching it upon the present site of the National, gave the first theatrical performance since the fatal eighteenth.

Though handicapped by many drawbacks, tented vaudeville proved acceptable and became the vogue.

The Wigwam, Novelty and Lyric were soon in operation under canvas. Then followed a period of unparalleled prosperity for the so-called Coast Defenders.

Chutes Theatre, pending the completion of the permanent house in the new downtown section.

About the first of May a decided change took place in the alignment of the different houses. This was brought about by the decision of Sullivan and Considine to actively enter the California territory, a section they had heretofore covered through an arrangement with the "Three L's" chain of houses.

S. & C., by lease and purchase, gained control of a number of California houses and offered for sale to others a franchise privilege of playing their acts.

This offer was not acceptable to the Novelty Theatre Co., nor to the Wigwam people, headed by Sam Harris, and they severed their connections with Sullivan-Considine.

The dissenters affiliated themselves with the Empire circuit, working in conjunction with the Pantages and Crystal houses. This new combine formed the nucleus of the Western States Vaudeville Association Circuit, which later became a big factor in the Western field of vaudeville.



"The Musical Laugh Makers"  
ECKHOFF AND GORDON  
(and the "Eb Clarinet")

FRED ECKHOFF and ANNA GORDON in their comedy musical number are using legitimate instruments on the stage during their time of entertainment, and the cost of the musical implements total \$1,500.

We don't have to say "the audience is quiet, but they go out and talk about us"; they talk with their hands while we are around, and we have never played a deaf or dumb asylum, either.

At Proctor's, Newark, we did 29 minutes every show, and on next to closing; same thing at Sheedy's, Fall River; same spot on bill.

This season booked solid over Keith-Proctor Circuit.

The only people we cheat are ourselves, for we are giving the manager and the public two acts. That's certain, for we are a good comedy act, without music, and a good musical act, without comedy, but what's the difference; we just want everybody to be satisfied, and a little extra measure hurts no one.

Most of the Eastern talent had fled, and the locals had an unquestioned monopoly of the field, an advantage they did not fail to utilize. Salaries went up with a bound—in some instances acts tripled in valuation.

By the approach of the rainy season the tents had been replaced by semi-permanent structures, the transformation taking place without the interruption of performances.

Meanwhile the Orpheum interests arranged to place their combinations at the

A result of the competition of the circuits has been a much higher grade of shows at popular prices, and it is safe to assume the bills have doubled in weekly cost.

The continued influx of new faces and the policy of maintaining each combination intact over the circuits has made the path of the "Coast Defenders" an exceedingly rocky one, and this gallant band of entertainers is fast becoming a mere memory.

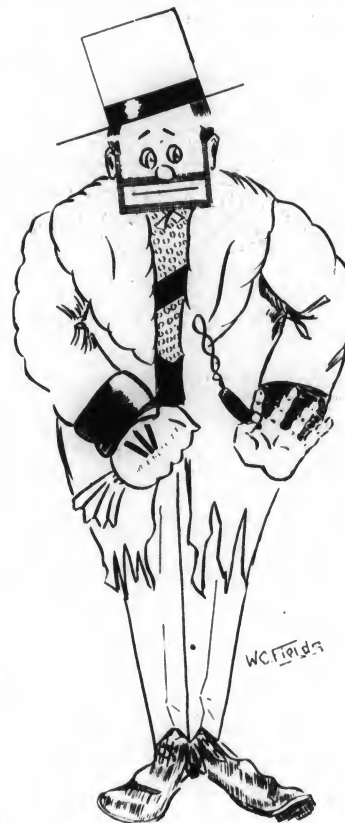
(Continued on page 50.)

## THE TALE OF A JOKE.

By Joe Whitehead.

In the lobby of the Sherman House,  
In the town they call Chicago,  
A critic and an agent stood,  
Frank Wiesberg and Bob Fargo.  
I butted in between the two,  
I did the merry sneak,  
They talked about VARIETY,  
And the big page Anniversary week.  
I saw that was no place for me,  
I turned to duck away,  
When a voice called, halt, Sir Joseph,  
Have you anything to say?

I took it and was happy,  
In a month saved ninety cents,  
Gee, I ain't as happy now,  
As I was beneath the tents.  
And speaking about your dressing rooms,  
Really, say young feller,  
Some big smoke got my dressing room,  
For me, poor hick, the cellar.  
I registered at a hotel once,  
The clerk said, Booth, skidoo,  
Or you can hang out in the garret,  
It's good enough for you.  
I took the room, it was a shine.  
The meals they were the same,



W. C. FIELDS, JUGGLER.

W.—C.—Fields is rough, Sir;  
Old Bill is tough, but he's slick, Sir;  
Slick is Bill.  
As the Prince of Wales said when he shook my hand,  
"Fields is rough, and he's tough,  
But he's devilish slick."

With Apologies to Joe Bagstock.

I said I didn't have a word,  
I told the truth, for a wonder,  
But Wiesberg said, tell me a joke,  
To put in our Anniversary number.  
Well, I started in to tell said joke,  
I told most all I knew,  
'Twas the ups and downs of show life,  
And most of it was true.  
I started with the Friday nights,  
(That's where most of us begin),  
We get lemons there right off the reel,  
And watches made of tin.  
Or say we join a circus,  
For "ten-a-week and cakes,"  
We'll even carry the center pole,  
Or get busy driving stakes.  
We get a job in the concert.  
We sing and dance and play,  
Gee, pal, we're regular actors now,  
And me for the "Big White Way."  
I wrote to a guy to book the act,  
In vandeille, what do you say?  
I got an answer, here it is,  
Can give you "three-a-day."

The letters on the door spelled "dining room,"  
But H—I, what's in a name?  
Now all this junk was strange to me,  
With the tents all were alike,  
If we didn't like our cook tent there,  
We could all get out and hike.  
And speaking about expenses,  
When down to the depot we'd go,  
We had the same cry every week,  
"How much is the excess, Bo?"  
Then we used to send our photos,  
In advance, nice and clean to a day,  
When the week was up, we got them back,  
One look, then threw 'em away.  
Gee, this business is something awful,  
To get what one don't deserve,  
I think I'll do like someone else,  
And collect things on my nerve.  
Now our act was the hit of the bill  
At the morgue and at Pike's Peak,  
And here I gets a letter,  
Laying me off on Christmas week.  
(Continued on page 50.)

## CRITICISM

In whatever degree VARIETY has established itself in the confidence of its professional readers, it has in the same measure vindicated the principle upon which its success was founded, directness and straightforward honesty of criticism.

Perhaps theatrical criticism is nowhere more acutely felt than by the vaudeville artist when it is printed in a trade paper.

The legitimate actor appears in a new production, and his work is reviewed as subordinate to the piece itself, is passed by with the most casual comment or left altogether unnoticed. In rare instances the actor rises above the play and is given the distinction of the newspaper spot-

But the artist is exquisitely sensitive to what a trade reviewer says about his offering. These reviews come to the attention of his brother-professionals and the managers, and may work to his injury or advantage.

And the reviewer witnesses the act "from the front." No artist can gauge himself as others see him. The trade-paper reviewer sits in front of hundreds of acts yearly. By intuition forced through experience, he perceives the faults or the improvements which suggest themselves as the act plays through. In time, perhaps he is enabled to "feel" the audience.

And herein lies the value to the artist

The reviewer may unintentionally err, and from time to time his judgment may go astray, but the reviewer who follows the fixed policy of "soft-soap and salve," either in an effort to hold up the business end of his paper or by express instructions, will in the end fall into disrepute and uselessness.

So thoroughly is VARIETY convinced of the wisdom of this theory that it has held to it in the face of adverse criticism since its inception. Since the opening of the present season thousands of dollars have been lost to its business office, through its reviews of burlesque shows. Convinced that the burlesque managers were economizing on their productions to the injury of the permanent well being of that form of entertainment, this publication has expressed its opinion whenever occasion required.

This was taken in bad part by both managers and artists.

The paper would rather have more agreeable relations, but if that highly desirable condition can only be brought about by weak knees and spinelessness, things must remain as they are.

It is important that the reviewer set up some fixed standard of judgment to guide his opinions. But there is no pattern by which he is able to measure up values. Vaudeville is as unstable in its ideals as shifting sands. There are no literary canons to be observed in the construction of a comedy sketch, for example, and even if there were the author's labor would be lost upon an audience not inclined to subtleties. The work of the light entertainer is not meant to be taken seriously or subjected to critical scrutiny.

To apply high literary standards to a comely sketch of the usual frothy sort would be like arguing with the delightful



BEN BEYER.

The above is a picture of Ben Beyer, extraordinary comedy trick cyclist. Until last year Mr. Beyer was a single act on the Keith & Proctor Circuit. Last season he was joined by Mr. Johnson, the two doing a double comedy bicycle act, working on the Western Vaudeville Association's time. Dissolving partnership with Johnson last season, Mr. Beyer was joined by his younger brother Leo, who looks after the "straight" end of the act, doing fast trick riding and top mounting.

The act now known as Ben Beyer and Brother is at present playing the largest Eastern houses, and conceded to be one of the fastest acts of its kind performed by only two people, accomplishing the marvelous feat of jumping from the floor to a sitting position on the unicycle, climbing two-high, unassisted; no other rider has successfully performed this wonderful feat.

"Mr. Dooley" on the iniquity of the split infinitive.

VARIETY has established its own standard of criticism. It has sought to indicate not how good or how bad an act was, but rather wherein it pleased or missed the mark, from the viewpoint of one whose business it has been to study shows and audiences for this purpose.



A WESTERN TROUPE OF PLAYERS.

Harry Lakola  
Hazel Lakola  
Harry C. Van

Fred Alrona  
Veda Mansfield  
Thelma DeVerne

Leo Zanfretta  
Tina Zanfretta  
Edward Zoeller

The above group picture contains four vaudeville acts. They have played together in the Middle West for the past six weeks, and will so remain for about three months more in the same territory. It is a healthy country they are in, judging from their looks. Their names are listed above under each division, reading from the top down.

As acts the troupe is composed of Mr. and Mrs. Harry Lakola, jugglers; Zanfretta and Mansfield, "The Crazy Messenger"; DeVerne and Van, Comedy Musical and Singing, and the Alrona-Zoeller Trio, European Comedy Acrobats.

light, but with the New York reviewer "the play's the thing" to the extent of three-quarters of his allotted space usually.

But each vaudeville act occupies a unique position in the bill of which it is a part. For fifteen or twenty minutes the artist faces the issue of "making good" on his own merits and unaided.

The vaudeville artist is more or less indifferent to the lay opinion of a non-professional critic as expressed in a daily newspaper. The latter's views are individual and local, and he has, as a rule, no technical knowledge of the subject with which he deals. His experience of vaudeville is inconsiderable.

Not alone is this true, but the reviewer in the next city played may totally reverse the previous opinion, and the audience do the same also. An act in receipt of a decided welcome in one house may be ignored in the next. This is a frequent occurrence, from the lowest to the highest grade of vaudeville offerings.

of honest criticism. The artist himself is always convinced that he has a good offering—usually it is "great." He is perhaps better qualified to describe its practical value than is a reviewer, but he cannot personally do this to the manager. If a reviewer is sincere and not an adjunct to the business department of his publication, he acts as a disinterested third party, a middleman between artist, manager and agent, and if he exercises this function properly he does both a service.

In order to do this he must first win their confidence. He must show his printed opinions are honest and then establish his judgment as fairly accurate. He does not accomplish this by "boosting" advertisers and cheapening his paper by careful watching of the main chance. For if his printed opinion of an act is for sale at so much an agate line wherein is it better than an artist's own prejudiced opinion of himself? Inability to see this point has wrecked more than one theatrical paper.



ED. F. REYNARD

And His 60-h. p. "Haynes."

Mr. Reynard is the famous ventriloquist, and enjoys himself immensely in the machine while playing over the circuits. He finds added amusement through the wonderful control he has of his voice.

Last week while playing at Poll's, Bridgeport, Mr. Reynard went for a spin, and was held up by a "con-sta-ble" for "spinning" too fast. A "con-sta-ble" is Mr. Reynard's especial specialty, so while the verdant guardian of the peace insisted upon placing the 'bilist under arrest, he heard cries for help from the near-by river. As he left Mr. Reynard, searching for the source of the ventriloquist's voice, he also heard from up in the trees a voice saying, as the machine moved away, "G'd darn yer, I'm a con-sta-ble, too, and I'll lock yer up."



# THE GENUINE "ADVANCED VAUDEVILLE"

By GEORGE M. YOUNG.

Philadelphia, Dec. 9.

First impressions are oftentimes interesting. Not long ago I was asked if my memory served to recall the acts which made their first impression upon me when I first began to take an interest in that line of entertainment which later became a study. Looking back over a period of, say twenty years, I write to recall the star acts of variety (as it was called then) that made the first impressions.

Much of this early history is refreshed by material which is in use to-day, and it is not necessary for one to attend a vaudeville or burlesque show to find it, for it is just as frequently found in the high class houses, particularly in musical comedy.

Vaudeville has been advancing for many years and will continue to advance in all that the name implies. The vaudeville of to-day is nothing more than an elaboration of variety of twenty years ago, progressing like all other things with the advancement of the world and its sciences.

In those days it was variety of the old school, the theatres being frequented almost entirely by men; in fact it was almost worth the reputation of a woman to

be seen there. Burlesque shows such as "Rentz Santley," with George W. Lederer as its guiding star, the "City Club" and "Night Owls" were among the best known then and were among the attractions which played at the old Central.

In later years came Keith's Bijou on North Eighth street where continuous shows, including comic opera by the Aborn Opera Company, and vaudeville were first introduced, if we can exclude the shows given at the Ninth and Arch Street museum. It was in Keith's Bijou that vaudeville was given its first real advancement in Philadelphia. Women were educated to it and it became so popular that after a period of several years it resulted in vaudeville being tried on Chestnut Street, the main thoroughfare of this city, where to-day the best people of Philadelphia are entertained by up-to-date variety. That is "Advanced Vaudeville."

But to go back to the acts which in the advancement have been forgotten by practically all but the student of vaudeville or the actor himself who will look back to the days of low salaries, long jumps, poor theatres and hard times. A



FLORENCE MOORE.

In her first season as a principal Florence Moore is gaining recognition rapidly while playing with the "Don Tons," one of Weber & Rush's burlesque organizations. "Principal boy" is the role Miss Moore is so satisfactorily taking charge of with the show, and she is regarded as about the most stunning figure in tights now on the stage. Managers of houses where the "Don Tons" have visited so far unite in saying Miss Moore is eclipsing Frankie Bailey in the palmiest days of the latter famed shapely-limbed. In addition to Miss Moore's other attractive qualifications for leadership, she is a remarkably handsome girl, as the above photo very plainly indicates.



BERT LEVY.

"Philadelphia, Pa., Oct. 4, 1907.

"BERT LEVY, Esq., Keith Theatre, Philadelphia.

"Dear Mr. Levy:—I have been for twenty years seeing different 'entertainers'; some from the 'front of the house,' but the majority from back of the footlights. These 'entertainers' have been actors, singers, dancers, lecturers, acrobats, musicians, magicians and the general ensemble going to make up a vaudeville entertainment.

"And I want to tell you that in that time I have never seen anyone that more thoroughly met with my idea of a REAL 'entertainer' than you do in your half hour's exhibition of 'the power of mind over a lead pencil,' as I have watched it for twelve straight shows this week.

"I think it is the most entertaining 'entertainment' in the vaudeville field to-day.

"So long may you continue to draw your salary as well as you draw pictures.

"Yours sincerely,  
(Signed) "WILL M. CRESSY."

few are still left and many are still entertaining and sharing the proceeds of the advancement.

Probably few who have seen May Irwin at the head of her several big successes in the legitimate will remember when she was one-half of a "sister act" and gave humorous ideas of married life with the aid of her sister Flo, who impersonated a man returning home from the club with the usual stage "souse." And now Miss Irwin is back in vaudeville as a star. Iete Dailey was one of the "American Four"; appeared with Jimmy Powers, May Irwin and later at the head of his own companies; now he is leading a big "girl act" and Jimmy Powers is also in vaudeville. Ward and Vokes appeared as a pair of acrobatic tramps, starred together, then separated and now are reported to be thinking of joining hands again and returning to vaudeville. Weber and Fields, Rogers Brothers, Ross and Fenton and other vaudeville stars of years ago are still in the legitimate and may be lost to the field which first gave them prominence on the stage.

Vaudeville of to-day has eliminated many styles of acts which were the best liked in former days. Take for example the blackface acts such as Topack and Steele; Haines and Vidocq; Van Leer and Barton and one or two others. This class of act is seldom seen outside of burlesque and few remain there. Haines and Vidocq are still in vaudeville, but separated; Topack and Steele are with Yale's "Devil's Auction," while Van Lee is the comedy end of Martini and Maximillian, the latter graduating to the stage from an office boy in a Philadelphia newspaper office. Irish teams such as Sheridan and Flynn, who wrote "Down Went McGinty"; Courroy and Dempsey; John and Harry Kernell and Gilmore and Leonard are also seldom seen. The Irish as well as the German, Hebrew and blackface comedians of the old school

have been doing active service in burlesque, but are gradually being missed from that field.

How few of the single acts do you find in vaudeville to-day like Ella Wesner, "Sweet Caporal," Annie Hart, Polly Holmes, "The Irish Thrush"; Lottie Bell, Lottie Gilson, "Little Magnet"; and Maggie Cline. The latter two are still singing, but they are only remembered by few of the regular patrons of vaudeville.

The numerous big dancing acts now bring memories of such favorites as Howe and Doyle, "statue clog" dancers, who posed on pedestals during the time the act proceeding theirs occupied the stage.

(Continued on page 48)



SAMMY WATSON.

Owner and producer of Vaudeville's most novel animal act. Wishes all who know him A Merry Christmas and a Happy New Year.

# THE NEW FILM ASSOCIATION

Chicago, Dec. 9.

At the Convention held in Pittsburgh, Nov. 16-17, by the film renters of America, it was unanimously decided to organize as an association, for the protection of the dealers as well as the exhibitors, under the name of the United Film Service Protective Association.

Wm. H. Swanson of Chicago has been elected president pro tem, and the election of officers will be in order at a general meeting at the Grand Pacific Hotel, this city, to-day (Dec 14).

The platform by which the United Film Service Protective Association will be governed is indorsed by the film manufacturers, who have pledged support and co-operation in the maintenance of the policy.

The association proposes to encourage congeniality among the competitive dealers, as well as unison in the conduct of their affairs. It is also the intention to improve the grade of subjects put on the market by the manufacturers, and return such films as are shop-worn and damaged.

been obliged to contend with in the past.

The association will have a president, vice president, secretary and treasurer, and an executive board of nine. The initiation fee is \$200 for every office or branch where films are sold or rented. The manufacturers have not been declared in as members, but will uphold and cooperate. The following are members of the association:

## CHICAGO.

Chicago Film Exchange.  
Globe Film Exchange.  
Wm. H. Swanson & Co.  
Eugene Cline & Co.  
George K. Spoor & Co.  
Leamline Film Service.  
Standard Film Exchange.  
Theatre Film Service.

## PITTSBURG.

Pittsburg Calcium Light Co.  
Pennsylvania Film Exchange.  
Fort Pitt Film Supply Co.  
Duquesne Amusement Supply Co.



HENTZ AND ZALLEE.

Flora E. Hentz and John U. Zallee are the joint proprietors and managers of the Unique Theatre, Los Angeles, and are the pioneers of popular priced vaudeville in Southern California. Starting in an unpretentious way some eight years ago, their advance has been marked with success and they have been compelled to change their location several times in order to secure a greater capacity.

They have now reached a point where an increased clientele makes another move imperative and plans are being drawn for a "Class A" structure, complete in every detail.

Sub-renting or duplicating of films by other than association members will not be tolerated.

Second hand material and decrepit subjects will be eliminated, and only the best of the manufacturer's output will be produced.

Mr. Swanson and Eugene Cline, two of the leading advocates, are of the opinion that the association will not only improve and strengthen the film industry, but offer protection to all concerned. The object is to appoint competent and unbiased inspectors to report on all subjects in order to avoid undesirable features, and their possibilities of adverse criticism exhibitors will be protected against unjust ordinances, incompetent operators and many other inconveniences they have

American Film Exchange.  
Columbia Film Exchange.

## NEW YORK.

Alfred Harstin.  
Mills Bros.  
Alfred Weis Film Exchange.

## BUFFALO.

Powers Machine and Film Exchange.

## COLUMBUS.

Ohio Film Exchange.

## CLEVELAND.

Cleveland Film Renting Co.

## DETROIT.

National Film Co.  
Michigan Film and Supply Co.  
Detroit Film Exchange.

## CINCINNATI.

Southern Film Exchange.  
Nolan Film Exchange.

## TOLEDO.

Superior Film Supply Co.  
Toledo Film Exchange.  
Bailey Film Service.  
Birmingham Film Exchange.  
Ol. T. Crawford Mfg. Co.

of the house solemnly regarding a poster of Eltinge in his stage makeup. They looked first at the bill and then at the husky young American, the while arguing in their excited French fashion.

He spent two hours making up the night of the opening, and it was days before the Marigny managers were brought to believe that he was the same man they had seen at the afternoon rehearsal.



FLEMEN AND MILLER.

Known as "The English Americans." They are one of the Western acts that arrived in New York as strangers and secured 35 weeks on the Keith Circuit after the first performance at Pastor's. They are original in their methods and have one of the best dressed and neatest singing and talking acts to be found in the variety field. This season they are appearing in "Mr. Wise From Broadway," a two-act musical comedy exploited by "The Kentucky Belles" Company.

## PHILADELPHIA.

Kohl Film Ptg. Co.  
Electric Theatre Supply Co.  
The film manufacturers supporting the organization are:  
Edison Mfg. Co.  
Vitagraph Co. of America.  
American Biograph Company.  
George Melies.  
S. Lubin.  
Selig Polyscope Company.  
Kolein Company.  
Kleine Optical Company.  
Essanay Film Co.  
Society Italian Cines.  
Williams, Brown & Earle.

## STUNG!

Sometimes they ask me where I got the surname of "Loney" and I tell 'em it's because I have worked so long by "my lonely." If you know me, Loney Haskell doesn't sound very soubrettish, but it has caused a good deal of confusion as to my sex.

I volunteered to play at an Elks' benefit in Boston not so long ago. On such occasions it is the custom to send a committeeman around to the theatre in a carriage to conduct the artist to his or her destination with ceremony that is quite imposing.

Following this graceful custom, a well known man about town presented himself at the stage door and asked for "Miss Haskell." O, but he was the grand-looking rounder. His evening clothes were positively painful to behold in their exquisite fit and there was four dollars' worth of high art barber work visible above his collar. Also the expression of his face made a noise like an invitation to a lobster supper.

When I shook hands with him he was still too stunned to return the grip. "O, hell," he gasped, "and for this I passed up a job on the reception committee with a responsible position in the bar."

It was a pleasant ride to the hall. My escort did nothing but grumble to himself, murmuring from time to time with a pathetic although subdued sob in his throat, "Stung! and me, Boston's original Wise Old Man."

Loney Haskell.

## THE BEARDED AMERICAN BELLE.

At the conclusion of his engagement at the Palace, London, Julian Eltinge took a three weeks' vacation in Switzerland previous to his opening at the Folies Marigny in Paris, living the simple, razorless life close to nature. When he appeared at the theatre for rehearsal, his face was decorated with an adult moustache and a brunette stubble of beard.

On his way through the lobby he heard a heated discussion between two of the directors, but secure in the possession of a "play or pay" contract, went about his business.

Eltinge wore a light checked suit and with the tan of his vacation looked like a football centre rush more than an impersonator of the American belle. After rehearsal he walked out of the theatre, and the directors were standing in front





# PARKS AND FAIRS

The action brought by the New York Vaudeville Contracting Company against the Ernesto Sisters for alleged breach of contract, was up for argument in court last week. The defendants had filed a demurrer against the complaint, and the case was gone into thoroughly. The general manager of the contracting company declares that suits will be brought against several park managers shortly.

Meetings were recently held at the Knickerbocker Hotel, New York, of the National Amusement Park Association. It was an adjourned sitting from the previous conferences at the Imperial earlier in the fall, when the association was formed. From 15 to 20 park managers gathered at the Knickerbocker, when plans were gone over to increase the membership, and to adopt a uniform booking system. The by-laws were read, and fa-

board a company duly formed. Mr. Bennett has asked for the time to be extended to five months, which has been agreed to, and the deal is now expected to go through. The great success of Manchester's "White City," which is to be followed by one at Liverpool, has no doubt paved the way for this speculation in London.

Frank Melville denies that his summer venture ("Melville Park") at Bayonne, N. J., is in financial difficulties, as was reported recently. Mr. Melville admitted that several of the creditors had been asked for an extension of time, and this, he said, was readily granted. The promoter submits a report of the Frank Melville Amusement Company's financial condition on Sept. 18, 1907, made by Thomas P. Ryan, a certified public accountant of New York, from which it appears that the profits of the first year's operation of the



LE MAIRE AND LE MAIRE.

Le Maire and Le Maire are presenting a new conception in the line of Hebrew comedy, on the rapid fire order. The team has been very successful in the West, and lately appeared East, where the press was unanimous in endorsing their latest offering as being away from all other acts of a like character.

Their parodies are up to the times, while the talk is bright and snappy. The act fills a long felt want in the line of "Rapid Fire Hebrew Comedy."

vorably passed upon; also committees appointed in accordance with them. The aim of the association is to place the summer parks of the country, or as many as may be enrolled in the association, under one booking rule, and also to correct what are considered other defects in the warm weather amusement business, which can be remedied only by organization. C. H. Oberheide, of "White City," Trenton, inaugurated the movement.

London, Nov. 28.

Next month a license will be sought for "Dreamland," at Nine Elms, Battersea, F. Bennett having leased 15 acres of land for a period of 21 years from next Christmas at a rental of \$54,450 per year. This agreement was, however, to be deemed as determined upon the expiration of three months from July 1, 1907, unless within that period the lessee had submitted to the

park amounted to \$30,129. This is considered a creditable showing considering the unfavorable weather conditions and the general bad business all over the country which has left a large number of amusement resorts in difficulties. Mr. Melville declared that he will continue to conduct his park, and is confident of showing a large profit next year. He will also continue his park booking agency next season, he says, having already assurance of a chain of twenty-five resorts for which he will supply attractions.

License Commissioner John N. Bogart, of New York City, has decided that the Park Booking Circuit, a booking agency formed to supply attractions for a chain of parks in the Middle West, is not to be considered an employment agency under the amended law, and is in no manner under the regulation of the License



LE DENT.

The World's Greatest Juggler.  
Trying to drive all jugglers out of business.  
They say I'm crazy—Come and see the act.  
Address, "Champagne Girls" Company, Butler, Jacobs & Lowry, Mgrs.

Bureau. The agency escapes this classification by reason of the fact that it is the property of the same interests who own and operate the parks, and because in the booking of acts no agent's commission is charged.

A change of ownership has been announced for "Congress Springs" Park, Saratoga, N. Y. Ernest Shevlin is now sole proprietor. The various bills held against the resort by agents and others were delayed in payment for a time owing to the liquidation of partnership, but Mr. Shevlin has met all outstanding obligations.

There is talk of re-establishing vaudeville in the chain of southern railway parks booked several seasons ago by Maurice Boom. Since the parks withdrew vaudeville they have been keeping their summer theatres open with repertoire shows. The railroad managers, who were in convention in Atlantic City last week, are of the opinion that this form of entertainment has outlived its usefulness and a number of them are in favor of returning to the old policy. Boom's old string was made up of nine parks. He is now in correspondence with most of the railroads controlling them, and the proposition of establishing theatres to run all year in some of the parks is under consideration.

Ethel Robinson, manageress of the fair department of the Western Vaudeville Association, attended the annual meeting of the American Association of Fairs and Exposition held at the Auditorium Hotel, Chicago, on Thursday, and delivered an address on the subject of fairs. About 1,500 delegates and representatives of all the large fairs in the United States attended and were entertained at the International Live Stock Exposition during the week.

Will H. Macart is playing at Keith's, Philadelphia, this week in place of Lew Sully, who reported sick.

## THE "CORNEB-BEEF" MANAGER.

The trials and tribulations of the polite vaudevillian who takes an excursion into the woods for twenty-five "consecutive" weeks over the "corned beef circuit" in the hopes of filling a depleted grouch bag and at the same time hold out for two shows are prolific in incidents not entirely without humor.

The so-called managers of this class of show shop are self-satisfied that their calling is show business, that they were a party to its invention notwithstanding the fact that their previous endeavors had been the furniture business, a pawn shop keeper or a picture machine operator.

They are particularly desirous of impressing on the incoming artist their great familiarity with the "ins and outs" of open and close in "one," "wods" and "center door fancy," and insist in chronicling in scare-head paragraphs what noted acts they have played.

One ubiquitous duck in a two-by-four town where the grass grows high afforded some amusement to a bunch that opened on Monday in a "temple of joy" given over to "high class vaudeville and motion pictures, catering especially to the ladies and the children."

He cornered the actors immediately after the rehearsal with the "orchestra" (one piano player), and commenced to roll off, in a glib manner the names of the big acts he had "worked."

The opinion of the artists for the country magnate immediately soared until the monologue man, ever ready to force his comedy on or off, butted in and inquired if he had ever played Sothern and Marlowe.

Quick as a flash the promoter of high class amusement replied "Yes, I did. It's a rotten act. And what made it worse here Sothern fell off his trapeze the first night."

Holmes and Holliston, the comedy sketch team, have cancelled all their future work on account of illness.



HARRY EARL.

Below appears a reproduction of a clever illuminated acrostic, an original black and white sketch by Harry Earl, the general press representative of the Carl Hagenbeck and Ben Wallace Great Shows Combined. The work is a highly appreciated voluntary contribution to Variety.

Mr. Earl, whose portrait also appears in this column, is a representative member of the younger generation of circus publicity promoters. During the season just past his brilliant exploits gained for the Hagenbeck-Wallace organization much valuable advertising.



F. M. BARNES.

Fred M. Barnes, whose classical features are pictured above, is the leading summer park and fair agent of the West, having his headquarters in the Chicago Opera House Block, Chicago.

Through years of strict application and attention to his clients, Mr. Barnes had built up a booking business for the placing of summer attractions which has no equal.

Of pleasant personality, he acquires friends easily, and his ability to hold them after once made may be in part accountable for his business success.

In "Miss Hook of Holland" when that production is first seen on Broadway will be Florence Nash, daughter of P. F. Nash, the United Offices' chief of staff. Mr. Nash's other daughter, Mary, was in the cast of "The Girls from Holland," at the Lyric for a short while.

Lily Flexmore, the English dancer, is scheduled for her first American appearance at the New York Theatre Dec. 30, the same week in which Whit Cunliffe makes his bow at the same house.

The Three Jacksons (Andrew, Ollie and Glenn), physical culture artists, sail for Southampton Dec. 24. They open at Leamington, England, week of Jan. 6, 1908.

John J. Murdock returned to New York on Wednesday from Chicago, where he was ill for a few days with the grippe. Mr. Murdock will remain until about Christmas, running back and forth between New York and Chicago as formerly.



McFARLAND AND MURRAY.

The above picture is of McFarland and Murray, "The Original Millionaire and the Ice-man." They became partners in 1897, opening then at the Park Theatre, Chicago, doing an Irish burlesque boxing match.

After that, they played the principal Irish roles in Murray & Mack's "Finnegan's Ball" Company. McFarland and Murray have played the leading vaudeville houses, and are now under the management of Jacobs, Butler & Lowry.

There is in preparation a brand new act which the team will appear in.



## GENUINE ADVANCED VAUDEVILLE.

(Continued from page 43)

stepping down to the utter amazement of the audience and going through their regular routine. Such a thing to-day would be a novelty. Then there were Delehanly and Hengler, Clark and Williams, who sang "We Are Two Dandy Coachmen"; Winstanley Brothers; John E. Drew, John Queen, who danced on a pedestal; Harry Sefton, the "Dancing Spider," and others. The rope-dancing now indulged in by the "pony ballets" and in some of the principal "girl acts" will be recalled as being done by such old favorites as Capitola Forrest, Lottie Elliott and Miss Goodrich, of the team of McBride and Goodrich, but in those days they danced for endurance.

Musical acts form another class of entertainment which has advanced wonderfully and call to mind such as Wood and Sheppard; Wood, Beasley and the Weston Brothers; Bryant and Saville and Bogart and O'Brien. The wonderful acrobatics now seen in vaudeville show how simple were the tricks used by Charles Guyer, of Guyer and Goodwin, now Guyer and Crispi. He was the first one I ever saw throw a twisting somersault from a "jerk" and a row of flips, and now a "double" from the ground is done by Charles Seigrist who works with "Slivers" Oakley. Guyer and Goodwin were exponents of the "kid" act as were also Sager and Fannie Midgeley and Eddie and Josie Evans. With the exception of Miss Goodwin, I think all are still on the stage.

The aerial acts working out over the audience which years ago were popular and which kept the stage managers in a high fever getting the riggings in order form another class almost lost to vaudeville. Those of to-day consist mainly of casting and trapeze acts which are shown on the stage, but those missed are such as Stirk and Zeno, the "Eagle Birds"; Austin Sisters; and Ami, "The Human Fly." The greatest contortionists of my memory were Marinelli, the "Boneless Wonder," and Baggesen, the "Human Corkscrew," now doing a comedy juggling act.

Outside of burlesque few of the old time slapstick acts are allowed to live. What place in present day vaudeville is there for the comedians who stuck hatchets in each other's skulls and made leaping ticks out of inflated pads? But it was "sure fire" fun years ago. The present day banjoist plays selections from "William Tell," "Poet and Peasant," and other high class overtures, while old timers like Al Reeves, Ed French, Billy Carter and others of that school were contented with the class of music meant for the banjo. Tommy Glynn, of Hamilton and Glynn, was one of the best of players who offered the higher grade of music on the banjo, and Al Reeves is still using this as part of his specialty with his own burlesque show.

A few of the old time acts remembered are J. W. Kelly, the "Rolling Mill Man"; J. Francis Bryant, Harry Richmond, "Dutch" Daly, Tom Hefron, the one-legged dancer; Johnny Barker, the bone soloist; Lilly Western, musical act; Harry Kennedy, the ventriloquist, and Theodore, in the same line, who is now known as "Trovallo"; Tony Pastor, who sang "Blige a Lady" as one of his big hits; Charles M. Ernest, Charles H. Duncan, Gil Saroney, the "Giddy Old Girl"; George Melville, "Watch the Professor"; Jim Thornton, who with Charles Lawler, made a favorite team sing-

ing "Upper Ten and Lower Five"; Crane Brothers, who did a paper tearing and dancing act; Richard Pitrot, who gave imitations and has since turned agent; James B. Mack, the original "Yankee by Gosh"; Hafford and Mantell, Inman Sisters, Vivian Sisters, French Sisters, Sherman and Morrissey and Smith and Lord, two teams who did burlesque acrobatics and strong men acts years ago; John and Edna Vi-doog, "The Toll Gate"; John and Nellie Healey, the former being the originator of the expression "What It Is?" He is now one of the Quaker City Quartet; Frank and Lillian White, Bryant and Richmond, Dave Marion and Minnie Bell, who used to play banjos and warble "As We Sat Beneath the Trees"; Dave Kendal, who sang "Drink Up, Boys," accompanied by shots through a bottle to represent cork popping, and Ruby Marion who could hardly make the stunning appearance in tights now that she made then; Brilliant Quartet, the best of the straight singing fours; Bison City Quartet, American Four, whose famous restaurant business is being done in a burlesque show this year; New York Four, of which Alf Grant was one; Olympia Four, an "Advanced Vaudeville" act at present with what remains of the originals; Le Clair and Leslie; Billy Jerome and Julia Mackey; James J. Morton and Maude Revelle, Smith and Campbell, the latter team still together and making good.

Some in the above list outrank others by many years and probably cannot be classed together, but they are mentioned simply as they come to mind without the aid of programs or dates to refresh the memory and in the main furnish my first impressions of vaudeville which serves as the best means of realizing just how vaudeville has advanced during a period of twenty years.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

## SAN FRANCISCO

By W. ALFRED WILSON.  
ORPHEUM (Martin Beck, mgr., mgr.).—Week 1: Hardly a Hebrew comedian travels this way that does not include a sample of Ben Welch's material as part of his stock in trade, and this week brought Welch himself, who offered the assortment in its entirety, some of which has been made familiar to us, thanks to these copyists. None of them, however, can approach the original in delivery, and Welch scored immensely. Henri French, with his entertaining impersonations, was another number that stood out on the program. Viola Gillette and George Macfarlane in a melange of song and comedy were given the position of prominence, though in reality on a test of hands they did not figure in popular favor with either Welch or French. Bert Leslie still remained. It is doubtful if vaudeville possesses a stronger "Frisco favorite" than this expounder of slang. A significant silence greeted the efforts of the Okito Family, a display of Old Glory bringing the only solid response. The Golden Graces, Sisters Weston, Irma Sisters and Bert Leslie were in the second week.

NATIONAL (Sid Grauman, mgr.).—Week 2: Ethel Hazel, the child star, re-appeared after a long absence, showing a noticeable improvement over her former good work. Extremely talented, the affected mannerisms that mar many a child act was nowhere in evidence and she won first honors of the bill. Her impersonation of May Yobe, who appeared at this house the previous week, struck the house strongly, and her George Cohan "take off" approaches the original more closely than the legion of others that have attempted it. Polly Hazel still continues with her delineation of the inebricated servant, a clever bit in itself, but some of the place for such a tiny miss. Hugh Emmett, the ventriloquist, filled a return date and shared popularity with the younger Hazel. Kelly and Dixon utilized the theme of the indigestible cooking of a newlywed in an effort to create mirth, and exceeded to some extent, though Kelly's habit of speaking his lines with a pronounced supination was at times rather disagreeable. Buford, Bennett and Buford formed a triple girl act that was well received. They sang "School Days" ensemble and each offered a solo, the girl in white winning the limit of applause with "Jealousy." Their closing number, a Chinese ragtime, is offered in a chic co-

tuning of red, the catchy melody being lost in the din of their wooden shoe accompaniment. The Sully Family fared well with their lively skit, "Boys Will Be Boys." One of the youngsters, an effervescent mite of humanity, fitting the "kid" role to a nicety and carrying the act. Will Davis, monologist, registered. Harry Rickard opened the bill with a routine of ring contortions. Mike Quinn and his educated dog, introducing his feats by the rather novel method of a sketch, was well received.

WIGWAM (Sam Harris, mgr.).—Week 2: Adgie and her lions appeared as the featured attraction, showing for the first time in the season the drawing cards that Manager Harris has had. Bert Page won favorable mention with his acrobatic comedy. Jolly Zeb, with his tramp specialty, had a choice position. George Wade, blackface monologist, following shortly after Zeb, had a hard spot. Portions of his humorous talk were rather dense, but the major part straddled the mark. H. M. Shaw and Company offered a well constructed one-act playlet, distinguished by some clever acting on the part of a child artist. Phyllis Allen, singer, completed the program.

VICTORIA (I. Coleman Levy, mgr.).—Week 2: The aggregation of this week was decidedly stronger than the combination of the opening. Willard and Harker, Roman ring artists, made their first appearance in this city, having a good act of its kind and gaining a favorable reception. Cottrelle and Von Gofre were the other silent feature. Von Gofre will stand comparison with any contortionist seen here up to date. His routine of feats, including the wild and the novel, and even sensational, "Turkey" Boyd, late of the Primrose show, offered a blackface monologue that had a decided flavor of minstrelsy. He was well received. Will King, Hebrew comedian, unloaded his material in an easy fashion and had a batch of parodies that won a recall. Sterling Whitney and Company introduced a creation entitled "The Zanzibar Planter." The sketch promised well at the start but the plot disappeared early in the game and it was a "go as you please" mixture of legitimate and comedy, resulting in a very bad finish. Camp's "Doomsday," the spectacle, and Dell Francis Domenico were retained from the previous week.

EMPIRE (Hal Curtis, mgr.).—Week 2: The Four Franks played their farewell week with a pleasing sketch made up of comedy and song. The Veldo Trio, novelty acrobats, introducing a small troupe of trained dogs, constituted a pleasing feature of the bill. West and Benton, singers and dancers, have a well liked offering. Claude M. Roode offered a comedy wire act. Coccia and Amato, in their novelty dancing sketch, were in the good-night position and did splendidly. Tim Cronin, who jumped direct from New York to fill this date, was the featured one of the week, registering a hit.

NOVELTY (Silent panic was checked by the ready wit of Manager Harris, evening of the 2. A fire broke out in the same block and the clamor of the passing fire engines inclined the audience toward a rush for the exits. Harris, from his point of vantage in the rear, announced that there was no danger and invited his guests to do so. As witnesses of the incident, the audience agreeing to hold the show for them. This they did in good order; the flames extinguished, they returned and the performance proceeded.—The Three Kuhus will appear at the Victory 9 for a two weeks' run. They will be the feature.—Zinn's Dancing Girls have just finished their ten weeks on the Sullivan-Cosline time.—Fremont Brothers, having finished the S. C. California time, leave for Denver 11.—Mr. and Mrs. Harold Kelly are playing the S. C. houses in Southern California.—Guy Smith, who was for years manager of the Novelty, Oakland, has resigned and will withdraw from the theatrical field entirely. Tony Lubelski has taken personal charge of his Oakland house.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont street.  
ORPHEUM (S. A. Mowry, mgr.).—Many patrons confirm the writer's opinion that this week's bill is about the best of the season. Benjamin Chapin heads it with his Lincoln sketch. "At the White House," a splendid act that gets a good firm grip on people's heart strings and holds their interest until the finish. It is greatly changed and bettered from last season. Frank Bush has some new stories, but he is the same old Bush. Mme. Adelaide Herrmann is a near-headliner, her "Mystic Cross" being a new trick here. The Four Lukens do a lively acrobatic act, full of good turns. "Jessie, Jack and Jerry" is a bright sketch played by Bradlee Martin and Company, and is full of laughs. It is acted capitally, and makes good with everybody. The Empire Quartet got a great reception, many encores and good applause for each song. They sing better this year than ever before. Ray Cox, the girl from Dixie, made a personal hit, but she says at every point she made the orchestra leader coughed. He has the "Grippe." The Kronemann Brothers are good comedy acrobats, while Brown and Navarro do some really great impersonations. Business fair.

KEITH'S (H. D. Dupree, mgr.).—The Musical Shirleys open the bill. They are fairly good instrumentalists. Max York and his fox terriers have a new act. The animals are very well trained, and the audiences like them. Jack Gardner has an oldish monologue, but some new parodies that go well, while Sa-Hara does the same old minstrel reading stunt that always makes a big audience wonder how Hawthorne and Burt ("And I Laughed") have the same old act that never gets stale, and some new stories, getting great applause. How that comedian can dance! McKenzie, Shannon and Company return with "A Shine Filtration," in which the singing is mighty good and the whole act cleverly done. Paul La Croix, with the hats, fairly wrings gasps of surprise and delight out of the people. He made good this week. He has some new tricks, too. Hilda Spong and her company in "KIT" present a breezy sketch, well acted and staged. It has perhaps a little too much monologue at

first, but swings into rapid action. Marie Lloyd, retained for another week, is the big feature. She made no changes in her act from last week, and got receptions equally big. The Zingari Operatic Troupe scored a special triumph. Rice and Prevost and "Bumpy Bumps" follow Marie Lloyd to big applause. De Velda and Zaida, equilibrists; Alexis and Schall, clever contortionists, and Chafalo and Capretta complete the bill. Business very good.

TREMONT (J. B. Schoeffel, mgr.).—Three headliners and a bully good bill, in which each act aroused great applause, failed to attract very large houses this week, business dropping off quite materially. It was one of the best bills of the season. Miss Monti-Baldini and a very fine company, excepting for two supers who had not yet learned their cues, got a number of curtain calls and pleased everybody with their remarkable singing in the condensed version of "Carmen." Mlle. Llane D'Eve appeared this week and made good instantly. Her dressing room feature is a decided novelty. Her costume changes are unusually attractive, and she reminds one much, in voice and manner, of Yvette Guilbert. But the number that got the most, the heartiest and the most spontaneous applause was the act of the Yullian Family, eight acrobats that deserve high place on any bill. The most remarkable and remarkable of the best bill is clearly done and the artists are attractive personally. Clifton Crawford and May Belfort return after but a few weeks' absence with their same acts to equally good applause. Zobodie, equilibrist, opens the bill in good form, and Carroll and Cooke follow him. The singer might, perhaps, improve his "Bohemian" song by singing a faster tempo. It seems to be a little slow for vaudeville, but he sings it well. The act is full of laughs. Charles Baron has a novelty in his burlesque menagerie, a big feature of which is the cat race. It is a great finale. The Walthour Troupe of cyclists close the bill with a well arranged and strong act.

HOWARD (Jay Hunt, mgr.).—Charmon is back at her old stand, and big houses greeted her this week. Dave Marlon's "Dreamlands" form the main show, with Harry Fox and Dave Marlon at their head. This show has ginger in it and is well liked. The Earl Sisters head the olio, with George and some new songs. The Three Hanlons, Dave Marlon and Harry Fox, with Dora Pelletier, complete it. In the Howard's own show are also Ben Morse, "prince of tramps"; Jeff and La Verne Healey in a bright sketch; Belford Brothers, "talk hurriers"; Rose Busch, singer; Stone and Windsor, comedians; and Butler and Lamar, eccentrics. Business good.

PALACE.—Hyde's Comedians and "The Blue Ribbon Girls" hold the fort here, putting up a really good show, full of sparkle and fun. "The Broken Brokers" is the vehicle. In the olio are Lawrence Crane and Company in an illusion act; Nieneyer and Odell, blackface comedians; Holmes and her eight dancing girls; Crawford and Blodgett in a snappy skit; the Weston Sisters and Richy W. Craig, musical comedian. Dunkhurst and English Jack O'Brien in wrestling matches are an added attraction that takes well. In the Palace's own olio are the Demonella Trio, acrobatic comedy; Ted and Clara Steep, a little of everything; Eli Tom Lone, blackface; Edman; Bates and Ernest, good German comedians; A. E. Tenney, comedy juggling. Business good.

LYCEUM (Geo. R. Bacheller, mgr.).—Weber & Rush's "Parisian Widows," greatly improved since the show last played this house, drew good business this week. Flelds and Wooley have a good act in which Miss Dale's playing is a big feature. Lulu Beeson's dancing should land her.

COLUMBIA (H. N. Farren, mgr.).—Sam Rice has a mighty good show in his "Merry Maidens" this year, one of the best that has played here so far. It is clean, snappy, full of good looking girls, and the costumes are good. Patti Carney, Lulu Beeson and Myrtle Dale lead the female bunch; and are good leaders. Lewis and Thompson in a singing comedy act open the olio; Miss Carney sings and "Some Quartet" does a funny skit that is clever. Trainor and Dale have a good act in which Miss Dale's playing is a big feature. Lulu Beeson's dancing should land her.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, mgrs.).—The two biggest oxen in the world are headlined here, with D'Audin and Fritz, in swallowing feats. John Riley, the G. A. R. Fiddler, Chief Tevi's African village, the Dexters in second sight, and Musical Hurley and his one man band are other curio hall exhibits. In the theatre are Ed and Bertha Kelley, Wall and Robinson, Kitty Hoffman and the Meadows Comedy Company in "The Wax Statue." Business big, the admissions having passed the million mark since February.

NOTE.—Robert G. Larson, one of the most popular and most efficient newspaper men in Boston, will be promoted to general press agent of the three Keith houses—Keith's Boston and Orpheum here—now that Carl Lothrop is to locate permanently in New York. Mr. Lothrop has been doing the books for the houses here and the Sunday concerts. He knows exactly what people here want in vaudeville, and is one of the most astute theatrical men that ever graduated from Boston.

## CHICAGO

By FRANK WIESSBERG.

VARIETY'S Chicago Office,  
Chicago Opera House Block.  
(Phone Main 4380).

MAJESTIC (Lynan B. Glover, manager for Kohl & Castle. Monday rehearsal 9).—A well-balanced list of celebrities is provided at the Monroe street house. The artistic characterizations of Edwin Stevens in "An Evening with Dickens" are worthy of the highest commendation. Kelly and Violette, "The Fashion Plate," have about the same offering as seen on previous occasions, only that they dress more extravagantly. Mosher, Houghton and Mosher, recently at the Auditorium, repeated their trick cycle act. The Farrell-Taylor Trio have added little



**CARDS WILL BE MAILED UPON REQUEST**

Evans Trio, Pastor's, N. Y.  
Everett, Ruth, Ideals, B. R.  
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

## F

Fagen & Merrian, Palace, Boston.  
Fairchild, Mr. & Mrs. Frank, 1640 47, Chicago.  
Falke & Coe, Jolly Grass Widows, B. R.  
Falke, Elmor, Majestic, Chicago.  
Fantas, Trio, 211 E. 14, N. Y.  
Farb, Dave, 515 W. 6, Cincinnati.  
Farrell, Charlie, 332 Main, W. Everett, Mass.  
Farrell & Le Roy, 1721 First, Washington, D. C.  
Farrell, Billy, Moss & Stoll, Eng.  
Farrell Taylor Trio, Haymarket, Chicago.  
Favar's, Marguerite, Orpheum, Leavenworth.  
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.  
Fay, Coley & Fay, 161 E. 122d, N. Y.  
Faye, Elsie, Poll's, Bridgeport.  
Felix & Barry, New Bedford.  
Fentelle & Carr, Shea's, Buffalo.  
Ferry, Lyric, Kensington, Ill.  
Ferguson, Dave, Miss N. Y., Jr., B. R.  
Ferguson & Du Pree, 313 E. 71, N. Y.  
Ferguson, Barney & Dick, 68 W. 53, Bayonne.  
Fern & Mack, Paterson, N. J.  
Field Boys, 148 E. 97, N. Y.  
Fields & Hanson, Dec. 23, Family, Rock Island.  
Fisher & Wilson, Palace, B. R.  
Fison & Errol, 122 So. Austin, Austin Station, Chicago.  
Pink, Henry, Lyceum, Paterson.  
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.  
Finlay & Burke, Teck, Buffalo.  
Fisher, Robert, Lady Birds, B. R.  
Fisher & Berg, Rents-Santley, B. R.  
Fiske & McDonough, Pastor's, N. Y.  
Fitzgerald & Quinn, Trans-Atlantics, B. R.  
Flatow & Dunn, 205 E. 14, N. Y.  
Fleming, May Agnes, White's Gaiety Girls, B. R.  
Flemen & Miller, Kentucky Belles, B. R.  
Flora, Mildred, Night Owls, B. R.  
Fletcher, Charles Leonard, Shea's, Buffalo.  
Flower, Dick J., Orpheum, Los Angeles.  
Flynn, Jas. A., 1213 Penn. Ave., Washington.  
Fogarty, Frank, Cook's, Rochester.  
Follett, Louie, 150 E. 107, N. Y.  
Fords, Four, Chase's, Washington.  
"Fords, Famous," 391 Gates, Brooklyn.  
Foreman, Edgar, & Co., Elks' Club, N. Y.  
Forrest, Edythe, Innocent Maids, B. R.  
Foster & Dog, Gotham, Brooklyn.  
Foster & Foster, Orpheum, St. Paul.  
Fox, Will H., Empire, Dublin, Ireland.  
Fox, Mort, Parisian Widows, B. R.  
Fox & Hughes, Empire, Boise, Idaho, Indef.  
Fox, Will, Lady Birds, B. R.  
Frank, George, Lady Birds, B. R.  
Franklin & Green, Keith's, Newark.  
Franklyn & Keane, Poll's, New Haven.  
Francis, Adeline, Lyric, Lincoln.  
Franz, Cogswell & Franz, 246 W. 21, N. Y.  
Francis, Harry, Jolly Girls, B. R.  
Frellgh, Lizzie, Trans-Atlantics, B. R.

Fretvoll, Frederick, O. H., Jamestown, N. Y.  
Frey & Allen, Ideals, B. R.  
Fredo & Dare, 207 E. 14, N. Y.  
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.  
French, Henri, Orpheum, Los Angeles.  
Frey Trio, Crystal, Milwaukee.  
Friend & Downing, Orpheum, Yonkers.  
Futurity Winner, Columbia, St. Louis.

## G

Gadfrey & Henderson, National, San Francisco.  
Galando, 82 Sumner, Brooklyn.  
Gallagher & Barrett, 323, Orpheum, Oakland.  
Galloway, Albert E., Orpheum, Turtle Creek, Pa., Indef.  
Garden & Somers, Toredors, B. R.  
Gardiner Children, 1958 No. 8, Philadelphia.  
Gardner & Vincent, Empire, Belfast, Ireland.  
Gardner, Jack, Keith's, Providence.  
Gardner, Andy, Bohemians, B. R.  
Gardner, Arline, 1953 N. 8, Phila.  
Gartelle Bros., 416 S. Main, Gloversville, N. Y.  
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Graft, 244 W. 16, N. Y.  
Gaylor, Bobby, 5108 Princeton, Chicago.  
Gehru, Mayme & Co., Colonial, Lawrence.  
Geiger & Walters, Orpheum, Kansas City.  
Gears, Theol. Trio, Liebecs, Breslan, Ger., to Dec. 30.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gillespie, Ed., Orpheum, Los Angeles.  
Gilbert, Bessie, G. O. H., Syracuse.  
Gilbert, Jane, 257 W. 15, N. Y.  
Gillette Sisters, Unique, Eau Claire.  
Gilmore, Stella, Jolly Girls, B. R.  
Gilroy, Hayes & Montgomery, Majestic, Ottawa, Ill.  
Gladstone, Ida, 335 W. 50, N. Y.  
Glockner, Chas. & Anna, Rents-Santley, B. R.  
Goetz, Nat., 1518 Tree, Donora, Pa.  
Golden & Hughes, Majestic, Madison, Wis.  
Goldsmith & Hoppe, Hathaway's, Lowell.  
Goforth & Doyle, Lyric, Mobile, Ala.  
Goldmans, Musical, Majestic, Dallas.  
Gordon & Chalor, Bijou, Green Bay, Wis.  
Gordon & Marx, 236 W. 38, N. Y.  
Gordon, Amy, Rose Sydel, B. R.  
Gordon, Cliff, 3 E. 106, N. Y.  
Gordon, Max, Reeves' Beauty Show, B. R.  
Gorman & West, Audubonville, Lancaster, Pa.  
Goss, John, Arcade, Brownsville, Pa.  
Gossans, Bobby, 490 So. Smith, Col., O.  
Gotham Comedy Quartet, City Sports, B. R.  
Graces, Two, Miner's Americans, B. R.  
Grant, Anna, Pat White's Gaiety Girls, B. R.  
Grant, Sydney, 10 W. 65, N. Y.  
Graham, Geo. W., Seenie, Providence, Indef.  
Gray & Graham, Seenie, Wash.  
Green, Sam, White's Gaiety Girls, B. R.  
Gregg, Frank, Tiger Lillies, B. R.  
Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.  
Gregorys, Five, Brussels.  
"Griff," Empire, Hoboken.  
Grimes, Tom & Gertie, 1615 No. Front, Phila.  
Griet, Jack, Al. Marie Ideals, B. R.

## H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.  
Haley & Harty, 319 1/2 E. 14, Indianapolis.  
Hall, Isabel, Lady Birds, B. R.  
Hall, Alfred, Rollickers, B. R.  
Hall, Geo. F., 180 Center, Boston.  
Haley, Harry R., 236 Ogden, Chicago.  
Hammond & Forrester, 101 W. 83, N. Y.  
Hane, Edith, & Lee, Jr., 4118 Winona, Denver.  
Hanson & Nelson, 302 10th St., Brooklyn.  
Hanson & Dray, Bijou, Jacksonville, Fla.  
Harris & Randall, Palace Hotel, Chicago.  
Harris, Sam, Vaudeville, McKeesport, Pa.  
Harcourt, Frank, Margarita, Eureka, Cal.  
Hart, Fred, 393 8th Ave., N. Y.  
Hart, J. C., & Co., Tiger Lillies, B. R.  
Harmonious Four, Bijou, Adrian, Mich.  
Hayes & Carlew, Bohemians, B. R.  
Hart, Sadie, 1183 Jackson, N. Y.  
Harland & Rollison, 224 W. 14, Kansas City.  
Harlowe, Beatrice, High Jinks, B. R.  
Hanson, Jules, Yankee Doodle Girls, B. R.  
Harrington, Hilda, Rose Sydel, B. R.  
Harris, Bobby, Toredors, B. R.  
Harris, Charley, Harry Bryant's, B. R.  
Harrison, Minnie, Rollickers, B. R.  
Harvey & Adams, Eastman, Ga.  
Harvey, Elsie, 138 E. 14, N. Y.  
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.  
Haskell, Loney, Majestic, Chicago.  
Hayes & Haley, 147 W. 127, N. Y.  
Hayes, Brent, Hippodrome, Rochdale, Eng.  
Hayes, Edmund, Jolly Girls, B. R.  
Hayes, E. C., Bijou, Mattoon, Ill.  
Hayman & Franklin, Tivoli, Sydney, Australia.  
Haynes, Beatrice, Broadway Gaiety Girls, B. R.  
Healy & Vance, 215 W. 106, N. Y.  
Hearn, Tom, Pantomime, Liverpool, Eng.  
Heath, Thomas G., Orpheum, Sioux City, Ia.  
Heelow, Charles & Marie, 452 N. High, Chillicothe, O.  
Heim Children, Bijou, Superior, Wis.  
Helena, Edith, Shubert, Kansas City.  
Hallbacks, The, 2910 Armour, Chicago.  
Hellman, Benj., Toredors, B. R.  
Heath & Emerson, 200 Berrian, Brooklyn.  
Heuman Trio, 155 So. Channing, Elgin, Ill.  
Henry, Captain, Luna Park, Mexico.  
Henry & Francis, Jolly Grass Widows, B. R.  
Henry & Young, 270 W. 30th, N. Y.  
Herbert, Mabel, 404 Main, Woborn, Mo.  
Herbert The Frog Man, Crystal, Denver.  
Hertzman, Julia, Imperials, B. R.  
Hess Sisters, 258 W. 55, N. Y.  
Howlettes, The, Fritz, Portland, Ore., Indef.  
Hilbert & Warren, Keeney's, Brooklyn.  
Hickman Bros. & Co., Marion, O.  
Hickman, George, Grass Widows, B. R.  
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.  
Hill, Cherry & Hill, Gay Morning Glories, B. R.  
Hill, Edmonds Trio, 262 Nelson, New Brunswick.  
Hilliard, Robert, Colonial, N. Y.  
Hilltons, Marguerite, Fay Foster, B. R.  
Hines & Remington, Harrison, N. Y.  
Hickman, Gen., Sid's, Mechanics Hall, Boston.  
Holman, Martha, Harry Bryant's, B. R.  
Hoch, Emil, & Co., Newark.  
Hoffmans, Cyrcing, Temple, Ft. Wayne.  
Holdsworths, The, Lyric, Mobile, Ala.

## The Alrona-Zoeller Trio.

## Comedy Acrobatics.

10 Mins.; Full Stage.

Star Theatre, Muncie, Ind.

Two men and a woman make up the trio. They have a fast acrobatic routine, and work with much accuracy. One man is a comedian, really funny, with a couple of excellent new tricks. The act throughout is good and scored a hit here.

Geo. Fifer.

Holman Bros., Circo Bell, Yucatan, Mexico.  
Holman, Al & Mamie, Olympic, Kieff, Russia.  
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.  
Holman, Harry, Continental Hotel, Chicago.  
Holt, Alf., Harry, Roll Tour, England, Indef.  
Houston, Fritz, 292 King, London, Ont., Can.  
Horton & La Triska, Family, Butte.  
Howard Bros., 229 W. 38, N. Y.  
Howard & Cameron, 479 No. Clinton, Rochester.  
Howan & Kearney, Orientals, B. R.  
Howard & Howard, K. & P. 23d St., N. Y.  
Howard & St. Clair, Charing Cross rd., London.  
Howard & Harry, 155 So. Halsted, Chicago.  
Howard, Jos. B., Alida, Ill., Indef.  
Howard, May, 3603 Prairie Ave., Chicago.  
Howard's Ponies & Dogs, Bennett's, Montreal.  
Hoyle, William, 16 5, Attleboro, Mass.  
Hort, Frances & Co., Sherman House, Chicago.  
Huehn, Musical, 1553 Broadway, N. Y.  
Hughes, Florence, Harry Bryant's, B. R.  
Huested, Sadie, Yankee Doodle Girls, B. R.  
Hurleys, The, 185 1/2 So. Orange, Newark.  
Huston, Arthur, Majestic, Little Rock.  
Hutchison Children, Family, Sioux City.  
Hutchison's Comedians, Family, Sioux City.  
Hyde, Walt M., & Co., 3306 S. Pittsburg.  
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., Indef.

## I

Imhof & Corinne, Empire, B. R.  
Imperial Musical Four, 148 Dearborn, Chicago.  
Immensaphone, G. O. H., Indianapolis.  
Innes & Ryan, Empire, Hoboken.  
Inman, The Great, 312 W. 24, N. Y.  
International Comiques, Dominion, Winnipeg.  
Irwin, Flo, Alhambra, N. Y.  
Irwin, Jack, Tiger Lillies, B. R.  
Italia, 356 Mass. Ave., Boston.

## J

Jack Lew & Bro., 9240 So. Chicago, So. Chicago.  
Jackson, Harry & Kate, Hathaway's, Lowell.  
Jacobs & West, Sam Devere, B. R.  
James, Byron, Bijou, Flint, Mich., Indef.  
Jennings & Jewell, Knickerbockers, B. R.  
Jennings & Renfrew, Howard, Boston.  
Jennings, William, White's Gaiety Girls, B. R.  
Jerome, Nat. S., 1287 Washington, N. Y.  
Jess, John W., Ltd Lifters, B. R.  
Johnson, Chester, 333 3d Ave., N. Y.  
Johnson, Mark, Haymarket, Chicago.  
Johnson Bros. & Johnson, Altmeyer, McKeesport, Pa.  
Johnson, Geo., Scribler's Big Show, B. R.  
Johnson, Jess P., 622 So. 4, Camden, N. J.  
Johnstons, Musical, Alhambra, London, Eng.  
Johnston & Buckley, Empire, B. R.  
Jones & Sutton, 102 W. 17, N. Y.  
Jones & Walton, Crystal, Milwaukee.  
Jordan, Tom, Lady Birds, B. R.

## K

Kallnowski Bros., Trans-Atlantics, B. R.  
Kaimo, Chas. & Ada, Maywood, N. J.  
Keegan & Mack, 92 3d Ave., N. Y.  
Kelfe, Zena, 508 W. 135, N. Y.  
Keene, Juggling, 1360 Chester, Ind., N. Y.  
Kelly, Sam & da, Lyric, Cleveland.  
Kelly, John T., Elmhurst, L. I.  
Kelly & Rose, Poll's, Worcester.  
Kelly, M. J., 46 Johnson, Brooklyn.  
Kelly, Walter C., G. O. H., Syracuse.  
Kemp's Tales of the Wild, Orpheum, Brooklyn.  
Kennedy Bros. & Mac, 32 Second, Dover, N. H.  
Kenney & Williams, 1539 Broadway, N. Y.  
Keno & D'Arville, Dec. 23, Orpheum, Frisco.  
Kettler, Joseph R., Dominion, Winnipeg.  
Klerms, Arthur H., 5 Wisconsin, Chicago.  
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.  
Kingsbury, The, 1553 Broadway, N. Y.  
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.  
Kins-Ners, 543 N. Clark, Chicago.  
Kinsone, The, 21 E. 20, N. Y.  
Kirschhorns, 207 So. 13, Omaha.  
Knight & Seaton, 1806 Morgan, Springfield, O.  
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.  
Knowles, Harry, 1553 Broadway, N. Y.  
Knox, W. H., Elysian Grove, Tucson, Ariz.  
Kooper, Harry, High Jinks, B. R.  
Kokin, Mignonne, Keith's, Boston.  
Koller & Marion, O. H., St. Mary's, Pa.  
Kollege, Duke, Crystal, Elwood, Ind., Indef.  
Kopp, Orpheum, Portsmouth, O., Indef.  
Kratos, The, Union Sq., N. Y.  
Kretore, Bijou, Superior, Wis.  
Kurtis-Busse, 6 W. 8, Erie, Pa.

## L

La Centra & La Rue, Temple, Youngstown, Pa.  
La Clair & West, Star, Jeanette, Pa.  
La Delles Four, New Cooper, Mt. Vernon, O.  
Ladell & Cronch, Dec. 23, Orpheum, Kansas City.  
La Fleur, Joe, Majestic, Des Moines.  
Lakola, Harry, Orpheum, Lima, O.  
Lambert & Williams, 149 E. 22, N. Y.  
Lamb & King, 353 State, Chicago.  
Lamb's Manikins, 465 Pippin, Portland, Ore.  
Langdons, The, Milwaukee, Wis.  
La Salle, Harry, Family, Moline, Ill.  
Latona, Frank & Jen., Hippodrome, Portsmouth, Eng.  
Lawler & Daughters, Empire, Lewiston, Maine.  
La Naze Bros., Poll's, Hartford, Conn.  
La Mont's Cockatoos, 254 E. Ontario, Chicago.  
Laredo & Blake, 325 E. 14, N. Y.  
La Marche, Frankie, 436 E. 26, Chicago.  
La Tell Bros., O. H., Coatsville, Pa.  
La Toy Bros., Parisian Widows, B. R.  
La Van & La Valette, Injustice, Pittsburg, Indef.  
La Velle & Grant, 226 E. 14, N. Y.  
La Veen & Crose, Poll's, Bridgeport.  
Lavette & Doyle, 840 N. 2, Hamilton, O.  
La Vine Cimaroon Trio, Temple, Detroit.  
Lavine & Hurd, New Century Maids, B. R.  
Langdons, The, 704 6th Ave., Milwaukee.  
Lawrence, Pete, Al Reeves' Big Show, B. R.  
La Gray, Dollie, Bijou, Racine, Wis., Indef.  
Lee Tung Kee, 1223 2d E. Oakland.  
Le Claies, Two, Ver Rock, Oil City, Pa.  
Le Clair & Bowen, Arcade, Toledo, Indef.  
Le Pelletiers, 144 E. Elizabeth, Detroit.  
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.

Leeds, Adelaide, Parisian Widows, B. R.  
Le Fevre & St. John, Unique, Minneapolis.  
Le Maire & Le Maire, 673 Lenox, N. Y.  
Leigh, Andrew, Lady Birds, B. R.  
Leightons, Three, K. & P. 58th St., N. Y.  
Lennon, Herbert Bert, 338 E. 21, N. Y.  
Leon & Leon, Star, Muncie, O.  
Leonard & Scott, Martins Ferry, Wheeling, W. Va.  
Leonard, James F., Yankee Doodle Girls, B. R.  
Leonard, Gus, Acme, Sacramento, Indef.  
Leontina, Marie, 17 E. 97, N. Y.  
Leonore & St. Claire, 4948 Easton, St. Louis.  
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.  
Leslie, Bert, & Co., Orpheum, Los Angeles.  
Lester, Will, 281 John R., Detroit.  
Levin, Dolph & Susie, 14 Prospect, Westhaven, Conn.  
Livy, Bert, Alhambra, N. Y.  
Livy, Mrs. Jules, and Family, Young's Pier, Atlantic City.  
Lewis & Chapin, Fay Foster, B. R.  
Lewis & Harr, 125 W. 16, N. Y.  
Lewis, Phil, 121 W. 18, N. Y.  
Lewis, Oscar, White's Gaiety Girls, B. R.  
Lewis & Thompson, Merry Maids, B. R.  
Le Witt & Ashmore, 296 No. State, Chicago.  
Libbey & Trayer, 302 W. 47, N. Y.  
Lina & Callul, Fay Foster, B. R.  
Linn, Benn, Half Dime, Jersey City, N. J., Indef.  
Locke, Russell & Locke, Lyric, Terre Haute.  
Loder, Chas. A., Rose Lawn, Arcola, Pa.  
Lomison, Willard, 228 Montgomery, Jersey City.  
Long, John, Family, Erie, Pa., Indef.  
Loraine, Oscar, Auditorium, Lynn.  
Loris, Orpheum, Chillicothe, O.  
Louis & Dottie, Bowery Burlesquers, B. R.  
Loritts, The, 314 Beverly rd., Brooklyn.  
Love, Musical, 233 3d Ave., N. Y.  
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 26.  
Luce & Luce, Hurlt & Seamon's, N. Y.  
Luckies, Two, 397 Sumter, Brooklyn.  
Lucy & Lucier, Orpheum, St. Paul.  
Luigi Picaro Trio, Empire, Frisco.  
Lukens, 4, Reading, Pa.  
Lutz Bros., Dodge's, Keokuk, Ia.  
Lynnon, Chris, Empire, Los Angeles, Indef.  
Lyons, Jr., Champagne Girls, B. R.

## M

MacDowell & Trescott, Majestic, Dallas.  
Macarte's Monkeys, K. & P. 125th St., N. Y.  
Macarte Sisters, Colonial, Lawrence.  
Mack, William, 133 W. 45, N. Y.  
Macks, Two, 245 N. 59, Phila.  
Mack & Dugal, Grand, Tacoma.  
Mack, James, Wesley, Rose Sydel, B. R.  
MacDonough, Ethel, Keith's, Troy.  
Maguire, H. S., North Adams, Mass.  
"Madie," 403 W. 51, N. Y.  
Mahr, Agnes, Keith's, N. Y.  
Makarenkos Duo, Empire, Hoboken.  
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.  
Malvern Troupe, White's Gaiety Girls, B. R.  
Manhasset Comedy Four, Rose Sydel, B. R.  
Manley & Norris, 517 Walnut, Hamilton, O.  
Mantell's Marionettes, Crystal, St. Joe, Mo.  
Marion & Pearl, Majestic, Birmingham.  
Marco Twins, World Beaters, B. R.  
Mario Trio, 62 E. 8, N. Y.  
Marks, Clarence, Broadway Gaiety Girls, B. R.  
Marion & Lillian, Tiger Lillies, B. R.  
Marckley, Frank, Bijou, Duluth.  
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.  
Martin, Dave & Percie, Haymarket, Chicago.  
Martineti & Stylvestre, Orpheum, Leavenworth.  
Martine, C. B., Orpheum, Leavenworth, Indef.  
Martynne, Great, Rose Sydel, B. R.  
Martin & Cronch, Coeur D'Alene, Spokane, Indef.  
Marshall & King, Rents-Santley, B. R.  
Martini & Maximilian, Yankee Doodle Girls, B. R.  
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.  
Maruna, Nevaro Marcona, Poll's, Waterbury.  
Mason & Hilburn, Coeur D'Alene, Spokane, Indef.  
Mason & Doran, Sheely's, Fall River, Mass.  
Mason & Keeler, Temple, Detroit.  
Masse, Ed & Nettie, Portland, Pa.  
Mathews, Joca, Yankee Doodle Girls, B. R.  
Man's Dogs, 335 W. 49, N. Y.  
Maxwell & Dudley, 108 W. 96th, N. Y.  
May, Arthur O., P. O. Box 523, Norman, Okla.  
Mayer, Robert, High Jinks, B. R.  
Mayne, Elizabeth, Harry Bryant's, B. R.  
McCabe, Jack, Century Girls, B. R.  
McCann, Geraldine, & Co., Family, Pottsville, Pa.  
McCale, Larry, Imperials, B. R.  
McCarthy, Miles, Dominion, Winnipeg.  
McCreo, Junie, La Salle, Chicago, Indef.  
McCullough, Walter, Alexander Hotel, Chicago.  
McCune & Grant, 2 Stanton, Pittsburg, Pa.  
McDuff, James, Family, Butte.  
McFarland, Frank, 311 W. 142, N. Y.  
McFarland & McDonald, Colonial Belles, B. R.  
McFarland & Murray, Champagne Girls, B. R.  
McGinnis Bros., 75 Bradford, Springfield, Mass.  
McGrath & Paige, Armory, Binghamton.  
McGregor, Lulu, Grand, Altoona, Pa., Indef.  
McLaughlin, La Clair, Sheridanville, Pa.  
McLeod, Andy, Kentucky Belles, B. R.  
McMahon's Watermelon Girls, 23 Armory, Binghamton.  
McKenzie & Shannon, G. O. H., Syracuse.  
McNamee, 104 W. 40th, N. Y.  
McPhee & Hill, Keith's, Jersey City.  
McWilliams, G. R., Orpheum, Sioux City.  
Melville & Higgins, 272 So. 2d, Brooklyn.  
Menney, Lottie, & Co., Unique, Minneapolis.  
Melvin Bros., Kentucky Belles, B. R.  
Melvey Trio, 97 Park, Chicago.  
Merritt, Raymond, Empire, Los Angeles, Indef.  
Middleton, Gladys, Fischer's, Los Angeles, Indef.  
Mignon, Helene, Empire, St. Paul, Indef.  
Mills, Joe, Rollickers, B. R.  
Mills, Wm., 20th Century Maids, B. R.  
Millard, Frank, Lady Birds, B. R.  
Millard Bros., Crackerjacks, B. R.  
Miller, Elizabeth, Temple, Youngstown, O.  
Millership Sisters, Watson's, B. R.  
Miller, Grace, Phillips', Richmond, Ind., Indef.  
Mills & Lewis, 114 E. 11, N. Y.  
Millman Trio, Apollo, Vienna, Aus., to Dec. 31.  
Mills & Morris, Clarendon Hotel, N. Y.  
Mitchell & Cain, 611 Sterling Pl., Brooklyn.  
Mitchell Sisters, Monarch, Lawton, Okla., Indef.  
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.  
Mitchells, The, Elmira, N. Y.  
Monroe, George, 1553 Broadway, N. Y.

## NEW ACTS

(Continued from page 13.)

ments in an able and thoroughly convincing manner. Mr. Hutchison looked very manly. The third player, as an adventur-ess, added dramatic atmosphere. The sketch made a good impression.

Frank Wiesberg.

## Rose Royal and Statue Horse, "Chester-field."

## Menage Act.

14 Mins.; Full Stage.

Varieties Theatre, Terre Haute, Ind.

The stage is prettily draped in green silk velour and a black cabinet, placed well up stage, throws the posings into sharp relief. The work is all done on a chas and famous bits of sculpture are reproduced. The horse is pure white unrelieved by a single touch of color. Miss Royal accentuates the startling whiteness of the groups by her makeup of bismuth. Twenty-four poses are shown, the animal being at all times in perfect control. None of the familiar high school tricks is given, the act having a novel routine, including a few bits of curious contortion by the horse. Jack Hoefler.

## The Alrona-Zoeller Trio.

## Comedy Acrobatics.

10 Mins.; Full Stage.

Star Theatre, Muncie, Ind.

Two men and a woman make up the trio. They have a fast acrobatic routine, and work with much accuracy. One man is a comedian, really funny, with a couple of excellent new tricks. The act throughout is good and scored a hit here.

Geo. Fifer.



Montambo & Hurl Falls, Empire, B. R.  
Montrose, Louise, Grand, Pittsburg.  
Montague's Cockatoos, 54 W. 26, N. Y.  
Montgomery, Geo. P., Box 488, Harrisburg, Pa.  
Montgomery & Moore, 1009 Buttonwood, Phila.  
Montray, 814 Western Ave., Allegheny, Pa.  
Morette Sisters, 1237 Lee, Philadelphia.  
Mooney & Holbeln, Hippodrome, Liverpool.  
Moore & Dillon, Fay Foster, B. R.  
Moorehead, Harry (Dreamland), Norfolk, Va.  
Morgan & Chester, Vanity Fair, B. R.  
Morgan, Lou, Parisian Belles, B. R.  
Morgan & McGarry, 48 Wyckoff, Brooklyn.  
Morre, Chas., Lady Birds, B. R.  
Morre, Helen J., Night Owls, B. R.  
Morris, Marie, 1724 1/2 Main, Parsons, Kan.  
Morris & Kramer, Dainty Duchess, B. R.  
Morre, Billy, Anheuser's, Aberdeen, Wash., Indef.  
Morton, James J., 147 W. 45, N. Y.  
Morton, Ed., Rollickers, B. R.  
Muehlers, The, Orpheum, Canton, O.  
Mullen & Correll, Orpheum, Salt Lake.  
Muller, Chum & Muller, 16 Charlotte, Asheville.  
Mullin Sisters, Washington Society Girls, B. R.  
Munger, Mort M., Frankfort, Ind.  
Murphy, Whitman & Co., Grand, Portland, Ore.  
Murphy & Andrews, 116 Washington pl., N. Y.  
Murphy & Magee, Ideals, B. R.  
Murphy & Palmer, 309 34 ave., N. Y.  
Murphy & Ward, 605 W. 7th, Philadelphia.  
Murphy, Whitman Co., Grand, Portland, Ore.  
Murphy, Geo. P., Tiger Lillies, B. R.  
Murray, Clayton & Drew, Theatre, Salem, Mass.  
Murray Sisters, Keith's, Providence.  
Murray, Wm. W., 223 E. 14, N. Y.  
Murtha, Lillian, 211 E. 10, N. Y.  
Murray & Williams, 320 E. 91, N. Y.  
Musketters, Three, Jolly Grass Widows, B. R.  
Musketee Quartette, Newark, N. J.

N

Nagel & Adams, Medicinhat, Alberta, Can.  
Narelle, Marie, Christchurch, New Zealand, Indef.  
Natus, Julie, Tiger Lillies, B. R.  
Nawn, Tom, & Co., 420 W. 52, Phila.  
Neff, John, Gaiety, Galesburg, Ill.  
Neill, Nell & Chapman, 1652 E. Main, Rochester.  
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.  
Nelson, Katherine, 10 Howland, Roxbury, Mass.  
Nelson, Ned, Massillon, O.  
Nelson & Egbert, 483 Atlantic, Pittsburg.  
Nevada & Noble, Magic, Bradock, Pa.  
Newell Sisters, Jolly Girls, B. R.  
Newell & Eiden, Palace, Blackpool, Eng.  
Newman, Jules, Lady Birds, B. R.  
Niemeyer & Odell, Blue Ribbon Girls, B. R.  
Nicolai, Ida, Bohemians, B. R.  
"Night on a House Boat," Orpheum, Yonkers.  
Noble, Billy, 20th Century Mads, B. R.  
Nolan, Fred, Boston Belles, B. R.  
Normans, Juggling Six, Grand, Indianapolis.  
North, Bobby, 45 W. 116th, N. Y.  
Nosses, The, 179 W. 47th, N. Y.  
Nowlin, Dave, Bijou, Dubuque, Ia.  
Nugent, J. C., Idea, Fond Du Lac, Wis.

O

O'Brien-Havel, 616 52, Brooklyn.  
O'Connell & Golden, Gem, Monongahela, Pa.  
Odell & Hart, 2063 Strand, Seattle.  
Odell & Khiley, Cleveland.  
Ogden, Helen, 279 Cloybourne, Chicago.  
O'Hanna, Sam, Chicago, Ill.  
Ollivette, 225 Pacific, Brooklyn.  
Omaga, Ollie, Parisian Widows, B. R.  
"Onetta," Park Hotel, Port Chester, N. Y.  
Outhank & Blanchetto, P. O., Boston, Mass.  
O'Neill, J. H., & Co., Casino, Washington, Pa.  
O'Neill, Tommie, White's Gaiety Girls, B. R.  
Orlansky's Irma, Majestic, Mobile.  
O'Regan, Box 305, Ottawa, Can.  
Orloff, Olga, Toredors, B. R.  
O'Rourke & Marie, Merry Makers, B. R.  
Orth & Fern, Orpheum, Allentown.  
Otto Bros., 10 Howland, Roxbury, Mass.  
Our Quartet, Indianapolis, Ind.

P

Palmer & Dockman, 1419 Gault, Chicago.  
Palmer & Saxton, People's, Los Angeles.  
Palmer & Hoefler, Riverside, I. I.  
Parisian Grand Opera Co., 636 Lexington, N. Y.  
Parks, Dick, 1268 E. 25, Los Angeles.  
Pattin, Grace, Rollickers, B. R.  
Paulinetti & Piquo, 244 Franklin, Phila.  
Pendletons, The, 135 Pittsburg, New Castle.  
Peto & Wilson, 335 Temple, Washington, O.  
Pearl, Kathryn, Rollickers, B. R.  
Pearl, Violet, Rollickers, B. R.  
Pelot, Fred & Annie, Keith's, Phila.  
Pepper Twins, Augusta, Ga.  
Perry & White, Miss N. Y., Jr., B. R.  
Perry, Frank L., 747 Buchanan, Minneapolis.  
Perry, Clayton, Ideals, B. R.  
Peters, Phil & Nettie, Poll's, Scranton, Pa.  
Philbrooks & Reynolds, 220 E. 78, N. Y.  
Phillips Sisters, Majestics, B. R.  
Piercy & Fulda, 1926 Patterson, Baltimore.  
Plecoo Midgets, Orpheum, Denver.  
Pike, Lester, Fairhaven, N. J.  
Plum, Anna, Family, Seattle.  
Polre's Three, 12 Notre Dame, Montreal.  
"Polly Pickles' Pets in Pettand," K. & P. 58th St., N. Y.  
Posner, Allan H., 436 Central Park W., N. Y.  
Potter & Hartwell, Champagne Girls, B. R.  
Powers Bros., 15 Trask, Providence.  
Powers, Eddie, Unique, Minneapolis.  
Power, Colette & Co., Majestic, Little Rock.  
Prampin Trio, 347 W. 40, N. Y.  
Price, Bob, Natioscope, Montreal.  
Price & Tyler, Auditorium, Greenpoint, N. Y.  
Pritzkow, Louis, Century Girls, B. R.  
Probst Trio, 5 E. Main, Springfield, O.  
Pryors, The, 30 No. Main, Providence.  
Psycho, Mlle., 20 Mansfield, B. R.  
Pudic & Emmett, 404 Blewett, Seattle.  
Pullen, Lonella, Augustus, O. H., Augustus, Ga.  
Pullman Porter Mads, K. & P. 125th St., N. Y.

Q

Quaker City Quartet, 403 Macon, Brooklyn.  
Quiz, Mackey & Nickerson, Feunberg Stock Co. (Eastern).  
Quinn & Mitchell, 20 Bay 26, Beusenhurst, L. I.

Ratford & Valentine, Oxford, London, to Feb. 10.  
Raffia's Monkeys, Colonial, Lawrence, Mass.  
Rain Dears, G. O. H., Pittsburg.  
Rainbow Sisters, Lyceum, Sharon, Pa.  
Raleigh & Harrington, 233 Winter, Hagerstown, Md.  
Raiston & Son, Orpheum, Springfield, O.  
Rastus & Banks, Dec. 16-31, Alhambra, Brussels, Belgium.  
Rafis, The, Bijou, La Crosse.  
Rawls & Von Kaufman, Majestic, Peoria, Ill.  
Rawson & June, Phoenicia, N. Y.  
Raymond & Harper, Family, Jonesboro, Ark.  
Raymond & Hayer, Majestic, Lexington, Ky.  
Razarfs, The, Family, Mahoney City, Pa.  
Ray, Fred, & Co., Haymarket, Chicago.  
Raymond, Fredericka, 16 E. 88th, N. Y.  
Raynor, Val, Trans-Atlantic, B. R.  
Reattino & Stevens, 114 E. 11, N. Y.  
Redel & Hadley, World Beaters, B. R.  
Redford & Winchester, Lyric, Dayton, O.  
Red Bros., 48 Saxton, Dorchester, Mass.  
Reese, Harvey & Alfiey Sisters, Bijou, Manistee, Mich.  
Regal Trio, 116 W. Washington pl., N. Y.  
Reid Sisters, 53 Broad, Elizabeth.  
Reed & Earl, R. R. No. 3, Box 318, Los Angeles.  
Reed, Harry L., Washington, Buffalo, Indef.  
Reeves, Al, Reeves' Beauty Show, B. R.  
Remington, Mayne, Orpheum, Los Angeles.  
Rennee Family, Bijou, Dubuque, Ia.  
Reno, Geo. B., & Co., Empire, Stratford, London, Eng.  
Renshaw, Bert, Majestic, La Salle, Ill., Indef.  
Renzetta & Lyman, Trocadero, B. R.  
Revell, Nellie, Majestic, Paris, Ill.  
Rever & Yulr, Champagne Girls, B. R.  
Reynard, Ed F., Moore's, Portland, Me.  
Reynolds, Abe, Miss N. Y., Jr., B. R.  
Rhodes & Engel, 223 Chauncy, Brooklyn.  
Rice, Al, Star, East Pgh., B. R.  
Rice & Cohen, Columbia, Cincinnati.  
Rice & Elmer, 343 E. 142d, N. Y.  
Rice & Prevost, Keith's, Providence.  
Rice & Walters, Boston Belles, B. R.  
Richards, Chris, Columbia, St. Louis.  
Rich Duo, 104 E. Randolph, Chicago.  
Riley, Frank, Ideals, B. R.  
Rinaldos, The, 1842 S. High, Columbus, O.  
Ring & Williams, 102 Liberty, Baltimore.  
Ritter & Foster, Tivoli, London, Eng.  
Roberts, Four, Majestic, St. Paul.  
Roberts, Hayes & Roberts, Temple, Ft. Wayne.  
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.  
Robbsch & Childress, 341 No. Clark, Chicago.  
Robinson & Grant, 206 8th ave., N. Y.  
Robinson, Parquette Trio, Toledo, O.  
Robinson, Tom, Scribner's Big Show, B. R.  
Rockaway & Conway, Bijou, Jackson, Mich.  
Rogers & Mackintosh, 121 W. 42d, N. Y.  
Romola, Bob, Bijou, Davenport, Ia., Indef.  
Romaine, Julie & Co., Crystal, Milwaukee.  
Rooney & Bent, Poll's, Hartford.  
Rooney, Katie, Poll's, Waterbury.  
Rooney Sisters, Chase's, Washington.  
Roscoe & Sims, Rentz-Santley, B. R.  
Rose & Ellis, Yankee Doodle Girls, B. R.  
Ross & Lewis, Empire, Rochdale, Eng.  
Rosso & Simms, Bowers Burlesquers, B. R.  
Roth, Laura, Bijou, Dubuque, Ia.  
Rousek, Jack, Air-Dome, Leavenworth, Indef.  
Roxie & Wayne, Bijou, Muskegon, Mich.  
Royal Musical Five, 249 So. 9th, Brooklyn.  
Russell & Held, Hathaway's, Malden.  
Russell, Fred, Bowers Burlesquers, B. R.  
Russell, Fred P., 486 W. 136, N. Y.  
Russell & Davis, Pastime, Atlanta, Indef.  
Ryan & Keiffeld, G. O. H., Syracuse.  
Ryan & White, Keith's, Boston.

S

Sattler, Chas., Lady Birds, B. R.  
Sanford & Darlington, 2422 So. Adler, Phila.  
Salvaggis, 5, Miss N. Y., Jr., B. R.  
Sandoz & Lampert, Orientals, B. R.  
Schnar Trio, 23 Gaiety, So. Chicago.  
Schell's, Mimi, 223 Bell, Mexico City, to Jan. 4.  
Schep, Grover, Rollickers, B. R.  
Schmidling, Harry H., 287 W. Monroe, Chicago.  
Schuster, Milton, Palace, Boston, Indef.  
Schrock & Rice, 1223 State, Milwaukee.  
Scott, Mike, 223 34 ave., N. Y.  
Scott, Edmond, Grand, Reno, Nev., Indef.  
Seers, Gladys, Parisian Belles, B. R.  
Seguin, Wood, Empire, 2314 Hollywood, Toledo.  
Seymour Sisters, Cooper, Mt. Vernon, O.  
Seymour, O. G., & Co., Industrial, Moline, Ill.  
Seyons, The, Parisian Belles, B. R.  
Sharpe, Dollie, Family, Pottsville, Pa., Indef.  
Sharrocks, The, Family, Butte.  
Shaws, Aerial, 266 W. 24, N. Y.  
Sherman & Fuller, 853 N. 8, Reading, Pa.  
Sherman, De Forest, Co., Sherman Farm, Central Pk., L. I.  
Shirhart, Anson, Crystal, Detroit, Indef.  
Short & Edwards, 57 Middagh, Brooklyn.  
Shrodes, Chas. & Alice, Novelty, Brooklyn.  
Simms, The Mystic, Box 309, Dobbs Ferry, N. Y.  
Sieger, Lillian, Harry Bryant's, B. R.  
"Side Show," Olympic, Chicago.  
Sidman, Sam, Columbia, Oakland, Cal., Indef.  
Sidoune & Kelle, 424 E. Chicago ave., Chicago.  
Silver Stars, 51 Hanover, Boston.  
Simpsons, The Musical, 204 E. 52, N. Y.  
Sincay's Dogs & Cats, 101 W. 40, N. Y.  
Slater & Finch, Keith's, Phila.  
Slon, Grace, Orpheum, Los Angeles.  
Smith & Arado, Coliseum, Terre Haute.  
Smith & Convey, Trans-Atlantic, B. R.  
Smith Bros., 66 Hawthorne, Hartford.  
Smith, Wm. M., Broadway Gaiety Girls, B. R.  
Smith & Brown, Morning Glories, B. R.  
Smythe, Wm. H., Gay Morning Glories, B. R.  
Smukler, Berney, Vernon, Mt. Vernon, O.  
Snyder & Buckley, Hopkins, Louisville.  
Somers & Stork, Ideals, B. R.  
Somers, Zalmar, Pat White's Gaiety Girls, B. R.  
Some Quartet, Merry Maidens, B. R.  
Sonnett, Annette, City Sports, B. R.  
Soper, Bert, Star, Altoona, Pa., Indef.  
Spencer, Lloyd, Lyric, Houston, Indef.  
Spillers, Musical Five, Bennett's, Quebec.  
Spoler, Lew L., Empire, B. R.  
Stafford & Stodd, Bijou, Lansing.  
Stanley, Mr. & Mrs. W. H., Castle, New Castle, Pa.

Stanley, Minna, City Sports, B. R.  
Stanton & Sandberg, 711 Orch, Chicago.  
Stegner & Thomas, 120 W. 135, N. Y.  
Steier, Julius, & Co., Poll's, Springfield.  
Sterns, Al, 253 W. 30, N. Y., care Dunn.  
Stevens, Leo, Washington Society Girls, B. R.



**SPISSELL BROS. & MACK**  
IN "CAFE DE PARIS."  
Week Dec. 16, Keith's, Cleveland.

Stevens & Boehm, 325 E. 14, N. Y.  
Stewart, Musical, Bohemians, B. R.  
Stewart, Harry, Rose Sydney, B. R.  
St. Elmo, 140, 1533 Broadway, N. Y.  
Stickney's Pony & Dogs, Coliseum, Seattle.  
Stirk & Dan, 28 Hancock, Brockton, Mass.  
St. Onge Bros., Coliseum, Seattle.  
Stone, Beth, Orpheum, Salt Lake.  
Strickland, E. C., Ellic, Davenport, Ia.  
Stuart & Keeley, 822 College, Indianapolis.  
Stutzman & Crawford, Olympic, So. Bend.  
Sturgis, Ida, Imperial, B. R.  
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.  
Sully & Phelps, O. H., Clinton, Mass.  
Sunny South, G. O. H., Indianapolis.  
Subers, Emilie, Orpheum, Indianapolis.  
Summers & Winters, Spellman, C. R.  
Sutcliffe Troupe, Empire, New Cross, Eng.  
Sutton & Sutton, High School Girls, B. R.  
Sweet, Eugene, 25 Cherry, Providence.  
Sweeney, John S., 452 Turner, Allentown, Pa.  
Swor Bros., Poll's, Scranton.  
Sylovs, The, Parisian Belles, B. R.  
Symonds, Jack, Bijou, Muskegon, Mich.  
Syts & Syts, Lyric, Parsons, Kan.

T

Tanna, Family, Williamsport, Pa.  
Taneans, O. H., Perth Amboy, N. J.  
Tanean, Felix & Clayton, 331 E. 93d st., N. Y.  
Talcots, The, Orpheum, Gallon, O.  
Taylor, Tell, La Salle, Chicago, Indef.  
Teague & Daniel, Orpheum, Portsmouth, O.  
Tenors, Four, Pat White's Gaiety Girls, B. R.  
The "Quartette," Orpheum, Oakland.  
Thomas, David, c/o Meyer, Atlanta.  
Thompson & Carter, City Sports, B. R.  
Thorne, Mr. & Mrs. Harry, Pastor's, N. Y.  
Tiddewinks & Dugan, 503 Hudson, N. Y.  
Thorne, Frank H., 312 Moore, Phila.  
Tivoli Quartette, 22 Orpheum, Sioux City.  
Tom-Jack Trio, Orpheum, San Francisco.  
Tont, Bennett's, Montreal.  
Travers, Belle, Orientals, B. R.  
Trillers, The, 348 E. 20, N. Y.  
Troyer Lufe, Irwin, Goshen, Ind., Indef.  
Trudell, Mr. & Mrs. Howard, Keith's, Portland, Ore.  
Truxex, Maud, Lyceum, Paterson.  
Troadero Quartet, Dixieland, Jacksonville, Fla.  
Turner, Bert, Crystal, Elkhart, Ind.  
Tyce, Lillian, 733 Mt. Prospect, Newark.  
Tyrolans, Fourteen, New Family, Moline, Ill.

U

Ulrich, Fritz, Family, No. Adams, Mass.  
Usher, Claude & Fannie, 38 Henry, Jersey City.

V

Valadous, Aerial, Vandeville, Elyria, O.  
Valdore & Varand, Franklin, Ind.  
Valmore, Mildred, Toredors, B. R.  
Valoise Bros., Arcade, Brownville, Pa.  
Valveno Bros., 107 E. 31, N. Y.  
Van Cleve, Denton & Pete, 236 E. 14, N. Y.  
Van Gofre & Cotrelly, National, San Francisco.  
Van Haven, K. & P. 23d st., N. Y.  
Van Hilly, Garrick, St. Louis.  
Van Lee, James, York & Leslie Girls, B. R.  
Vardaman, 270 W. 39, N. Y.  
Vardon, Perry & Willard, Crackerjacks, B. R.  
Variety Quartet, Thalia, N. Y.  
Vednars, The, 749 Amsterdam, N. Y.  
Vermette-Carpotte Trio, Alhambra, London, Eng.  
Verna, Belle, Findlay, Findlay, O.  
Verna & Endie, 123 Montauk ave., Brooklyn.  
Von Dell, Harry, 358 Notre Dame, Manchester, N. H.

W

Waddell, Fred & Mae, Star, Chicago.  
Waggand & Waggand, 205 Hill, Brooklyn.  
Wahlund, Tekla Trio, 205 W. 22, N. Y.  
Walters, Harry, 1533 Bay, B. R.  
Watson & Little, Poll's, Hartford.  
Watson's Farm Yard, Poll's, Springfield.  
Watson, Fred, Orpheum, Los Angeles.  
Walton, Irving R., Gaiety, Brooklyn.  
Walton, Irving R., Irwin's Majestic, B. R.  
Walker & Macell, York & Leslie, N. Y.  
Ward Trio, 640 32, Milwaukee.  
Warren & Brockway, Fay Foster, B. R.  
Wangdoodle Four, Vanity Fair, B. R.  
Washer Bros., Oakland, Ky.  
Walsh Lynch & Co., Irwin's Big Show, B. R.  
Walsh, George, Toredors, B. R.  
Washington, Blanche, Broadway Gaiety Girls, B. R.  
Waterbury Bros. & Tonnes, Colonial, N. Y.  
Watson, Jos. K., Rollickers, B. R.  
Webb & Connolly, Lyric, Mobile.  
Webb, Harry L., Beatrice, Neb.  
Webb, Josie, Tiger Lillies, B. R.  
Webb, Mabel, Pat White's Gaiety Girls, B. R.  
Weiler, Chas. D., Bowers Burlesquers, B. R.  
Weller, Harry, Broadway Gaiety Girls, B. R.  
Welch & Matland, Vanity Fair, B. R.  
Wells, Pauline, Parisian Widows, B. R.  
Wells, Billy K., Harry Bryant's, B. R.  
Westworth, Vesta & Teddy, Bon Tons, B. R.  
West, John A., 161 W. 66, Chicago.  
West & Benton, Oak Park, Sacramento, Indef.  
West & Van Sien, National, San Francisco.  
West, Harry, Washington Society Girls, B. R.  
West, Ed., Parisian Belles, B. R.  
Weston, Emma, Empire, B. R.

Weston, Sadie, Parisian Belles, B. R.  
Whalen & West, Duchess, Balham, London, Mass.  
Wheeler Children, 2514 No. 25, Phila.  
Wheeler & Rosey, 15 So. Clark, Chicago.  
Whelan & Searies, 305 W. 42, N. Y.  
White, Denison & White, New Castle, Pa.  
White, Ed & Rolla, 506 E. 97, N. Y.  
White Hawk, 750 Westchester, N. Y.  
White, Pat, Pat White's Gaiety Girls, B. R.  
White, Tom, Lady Birds, B. R.  
Whitehead, Joe, 498 W. 33, N. Y.  
Whitely, James, Trans-Atlantic, B. R.  
Whittle, W. E., Orpheum, Reading.  
Whitman, Frank, 604 No. 2, Reading.  
Wiggins, Joe, Imperial, B. R.  
Wilbur, Cary, Hippodrome, South Hampton, Mass.  
Wilder, Marshal P., 256 W. 97, N. Y.  
Wilfred & Lottie, Empire, Springfield, O.  
Wills & Hassan, G. O. H., Syracuse.  
Williams, C. W., 33 R. Jamaica, Richmond Hill, Ont.

Williams, Thompson & Copeland, Majestic, Howston.  
Williams & Mayer, 369 W. 55, N. Y.  
Williams, Jud, Family, Moline, Ill.  
Williams, Joe, Grenwald's, New Orleans.  
Williams, Sam, Novelty, Brooklyn.  
Williams & Melburn, Poll's, Waterbury.  
Williams & Melburn, High Jinks, B. R.  
Wilson, Tony, Ideals & Amorous Sisters, 1 Prima rd., Brixton, London, S. E., Eng.  
Wilson, Alf & Mahe, Euson's, Chicago.  
Wilson Bros., Auditorium, Lynn.  
Wilson, Jack, & Co., Cook's, Rochester.  
Wilson, Lizzie N., 175 Franklin, Buffalo.  
Wilson, Sam, High Jinks, B. R.  
Willton, Belle, Vanity Fair, B. R.  
Wolf Bros., Circo Bell, Mexico.  
Wood Bros., 207 E. 14, N. Y.  
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.  
Woods & Woods, Varieties, Terre Haute.  
Woodford's Animals, Rose Sydney, B. R.  
Woodward, V. P., Watertown, N. Y.  
Wormer Tots, Vaudeville, Rushville, Ind.  
Wordette, Estelle, & Co. E. 42, N. Y.  
World & Kingston, Hopkins', Louisville.  
Work & Over, Hathaway's, New Bedford.  
Worthley, Minthorne, 125 Lexington, N. Y.

Y

Yackley & Bunnell, Elm Villa, R. F. D. 6, Lancaster, Pa.  
Yalto Duo, 229 W. 38, N. Y.  
Yonamato Bros., Emerald, Adams Co., O.  
Young & De Vole, 8 Lower 5, Evansville.  
Young & Manning, 2130 Grant, Denver.  
Young, Harry C., Lady Birds, B. R.  
Young, Ollie, & Bros., GS Chittenden, Columbus, O.

Z

Zandoch & Co., 1080 62, Oakland.  
Zarus, A., 104 W. 40, N. Y.  
Zazell, Vernon Co., Hathaway's, Malden.  
Zeda, H. L., Bijou, Winnipeg.  
Zenda, Parisian Widows, B. R.  
Zeno, Bob, 348 1/2, Portland, Ore.  
Ziska & King, Chase's, Washington.  
Zolas, The, Family, Davenport.  
Zimmerman, Al, Empire, B. R.

ADDITIONAL ROUTES TOO LATE FOR CLASSIFICATION

Alphe Troupe, Columbia, St. Louis.  
Atekusdon, Geo., Amuseu, Bradock, Pa.  
Benton, Magzie, 136 Taylor, Springfield, O.  
Bernier & Stella, Union Sq., N. Y.  
Burrows-Travis Co., 116 E. 25, N. Y.  
Cotton, Lola, Lyric, Dayton, O.  
Crevau, Hubert, Olympic, Springfield, Ill.  
Espe, Dutton & Espe, Broadway, Camden, N. J.  
Frosto, Chas., Crystal, Logansport, Ind.  
Hawtre, Wm., & Co., Alhambra, N. Y.  
Herbert & Rogers, Bijou, Quincy, Ill.  
Howard, Geo. F., Wonderland, Beaver Falls, Pa.  
Jenkins & Clark, Box 205, Appleton, Wis.  
Kelly & Masser, Family, Hazelton, Pa.  
Kyle, Ingram & Co., Exhibit, Zanesville, O.  
Lancaster, Tom, Star, Donora, Pa.  
Lander, Harry, Court, Liverpool, Eng.  
Leonard, Jas. & Sadie, Orpheum, Denver.  
Lucas, Jimmie, K. & P., Albany.  
Mathen, Howard, Boston.  
Schrock & Rice, Lyric, Buffalo.  
Schrocks, Original, Broadway, Clean, N. Y.  
Ward, Alice Lillian, 16th St., San Francisco.  
Ward, Klare & Co., 16th St., San Francisco.  
Waters, Harry, Vanity Fair, B. R.  
Willard & Bond, Hopkins', Louisville.  
Zinn's Dancing Girls, Empire, San Francisco.

BURLESQUE ROUTES

WEEK DECEMBER 16.

When not otherwise indicated, "L. O." after show indicates it is "laying off."  
Americans, 10-18, Star, Scranton; 19-21, Jacob's, Paterson.  
Avenue Girls, Folly, Chicago.  
Bachelor Club, Empire, Cleveland.  
Belman's Show, Gaiety, Washington.  
Blue Ribbons, Olympic, Brooklyn.  
Bon Tons, Standard, Cincinnati.  
Boston Belles, Murray Hill, N. Y.  
Bohemians, Howard, Boston.  
Bowers Burlesquers, Star, Brooklyn.  
Brigadiers, Lafayette, Buffalo.  
Broadway Gaiety Girls, Trocadero, Phila.  
Bryant's, Harry, Waldman's, Newark.  
Casino Girls, Gaiety, Milwaukee.  
Carter, John, Washington Society Girls, B. R.  
Champagne Girls, 16-18, Lyceum, Troy; 19-21, Gaiety, Albany.  
Cherry Blossoms, Eighth Ave., N. Y.  
City Sports, Westminster, Providence.  
Colonial Belles, Century, Kansas City.  
Cracker Jacks, 16-18, Gaiety, Scranton; 19-21, Lyric, Reading.  
Deity Burlesque, 25th St. Music Hall, N. Y.  
Dreamlands, Bowers, N. Y.  
Empire Burlesquers, Academy, Pittsburg.





# Cobb's Corner

SATURDAY, DEC. 14, 1907.

No. 94. A Weekly Word with WILL the Wordwright.

## COBB & EDWARDS'

LATEST, NOW BEING SUNG BY

MAY IRWIN

"The Peach That Tastes the Sweetest Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Hart were the only holdovers and furnished about fifteen minutes of solid laughter with their burlesque. Alexandra and Bertie opened with a showy balancing ladder act which pleased and the equestrian act by Cottrell and Powell gave the bill a strong closing number. Jay W. Winton, the ventriloquist, was well received. Much of his talk was interspersed with side remarks relating to the "settling usually given his act," and to the points which "generally get applause," something the ordinary vaudeville patron is not interested in, especially if the act is pleasing.

KEITH'S (H. T. Jordan, mgr.).—This week's bill looked better on paper than it did on the stage, though a shifting of acts and an extra one added helped some. There were several acts new here. William H. Thompson presented for the first time here, "For Love's Sweet Sake," a dramatic playlet by Clay M. Greene. It offered real novelty in the absence of a woman in the sketch and proved most enjoyable entertainment. W. H. Macart made his first appearance here in vaudeville with a monologue. He has a good routine of talk not all of which is new, which he delivers creditably. He sang three songs, which formed the weakest portion of his act. This style of entertainment is new to Macart and with a little more time to weld it into proper shape and a couple of good songs, he should do nicely. Hibbert and Warren were also new here, making one of the big laughing hits of the bill with their music and dancing. Lillian Shaw, recently here with "The Girl Rangers," is back in vaudeville with a number of songs as her chief bid for favor and made good with them. The majority of her songs were new here. One of them, "Has Anybody Seen My Husband?" which follows close on the lines of "Henry Brown," as sung by Katie Barry, scored. Miss Shaw was well liked. The "Rain Dears," headed by Louise Montrose, made their reappearance. It is much the same as on its previous visit. The juggling of the Five Periscopis, which resembles the act of the Agost Family, pleased. Watson and Little provided a neat singing act. Miss Little has a pleasing voice and makes an attractive appearance, while her partner depends mainly upon yodling. Thompson's Elephants furnished one of the best trained animal acts seen here in a long time. The Labakans made good in their comedy acrobatics, assisted by a cleverly trained dog. Willie Weston missed the first show Monday owing to illness, but added his share later with imitations of stage celebrities. A neatly dressed "sister act" was shown by the Conley Sisters. One of the early acts, Lyons and Parkes, made a distinct hit. Both are young boys, one playing a harp and the other singing and dancing. The latter has a good voice and uses it with excellent results. Hagan and Westcott made the best of their position on the bill and Ellen Richards entertained in a mild way. Loro and Payne, comely acrobats, familiar here, were added to the bill on Tuesday.

TROCADERO (Fred Willson, mgr.).—The "Twentieth Century Maids" had their third showing this season here, the "Lady Birds" as originally scheduled, being shifted. Several changes have been made in the "Maids," the comedy being quickened throughout. Pauline Moran returned to the cast after a severe illness. Fern Melrose has replaced Emma Wood as leading female, strengthening the singing quality of the show. Miss Wood has taken up her residence in Philadelphia, having quit the stage, for the present at least. Carlton and Terre, is now doing an Irish character part instead of a German, which is also an improvement. Carlton was taken ill on Tuesday and was forced to quit. Billy Noble is responsible for the majority of the laughs in the show, handling the blackface part in clever style.

CASINO (Elias & Koenig, mgrs.).—The "Trans-Atlantics" furnished the week's bill. Mabel Leslie has replaced Dolores De Graffe, who closed. Georgia De Graffe remains with the show. Frank Killian has joined the trio replacing Eddie Nugent.

GAIETY (C. L. Walter, mgr.).—Al Reeves' "Beauty Show" is again in town and doing good business here this week. The show remains about the same as when seen at the Casino.

BLJOU (Lewis H. Baker, mgr.).—The "Tiger Lilies," little changed from when seen at the Trocadero, was the attraction here.

NOTES.—George Evans is playing his ninth week in this city in a year. He has fifteen weeks more of K. & E. time to play.—There seems to be a disposition to "clean up" the shows coming to the Gaiety.—The "Girl in the Street" was booked for the Reeves show this week, but she was cut out.—Jack Springer had some fun with Mark Bennett last week.—Bennett was "hired" to give his Hammerstein impersonation at a club and hunted around for two hours in a cab with his make-up on for the place, before he finally tumbled.—Leo Donnelly, the Philadelphia newspaperman who tried out his monologue at a Pottsville, Pa., audience, is willing to swear that such a thing as "advanced vaudeville" has never even started in the coal regions.—William H. Thompson, the veteran actor, who is playing at Keith's this week, engaged rooms at the Jefferson Hospital for the week and was under the care of a physician during his stay here. He played out the full week, giving an excellent performance despite his illness. It is expected the treatment received while here will prove beneficial.

## AUSTRALIAN NOTES

By MARTIN C. BRENNAN.

TIVOLI, Sydney.—Seely and West, eccentric musicians, made their reappearance after several years' absence, and with a variety of new business scored emphatic hit. Attached to their retinue is Madame Rhodesia, a juggler, with Fitzgerald's Circus five years ago. We have had a surfeit of jugglers lately, every vaudeville house in Australia running one and even two turns on the same bill. Under these circumstances the only novelty that there is about Rhodesia as a juggler is her sex. "The Molasso Quartet" of dancers are a big feature, as are Hayman and Franklin, who last week introduced "The Piano Tuner," but are now working in "A Sult for Divorce." This clever couple leavied for Melbourne on Friday. Fred Bluet, comedian, has been the hit of the bill this week and Rochfort and Hart, duettists, are also doing well. Completing are Stella Ranger, George Bentley, Art Slavin, Ernest Pitcher, Marjory Bray, Jarvis and Campbell, jugglers, with good business, but don't know how to work it; the Bioscope and a host of juvenile performers more or less entertaining.

NATIONAL AMPHITHEATRE.—The new company has settled down to hard work. Crowded houses nightly testify to the value of the goods served up. This week sees Vesey, a clever ventriloquist, as top-liner, closely followed by Kavanagh, a boy juggler, who creates a good impression. Ward Lear, comedian and mimic, is good, and the same may be said of the Banvards and Frank Yorke. Also on the bill are Dick Stead, Scott Brothers, Antonio's Dogs and Monkeys, Maggie Fraser, and Bob Scott and Kitty Beresford, a clever sketch team with ambitions and originality.

WONDERLAND CITY.—This seaside resort at Bondi is now in full swing. When the hot season gets going, immense business should be done, as the attractions are multitudinous. Captain McLeod's "Wild West" is the main outdoor feature, though "The Rivers of the World" is proving a big draw. Vaudeville is going well in the theatre.

NEWCASTLE.—At the King's Theatre Dix and Baker are providing an excellent bill. Frank King, descriptive vocalist, is about the best of the bunch. Denis Carney, comedian, is another big favorite; Laura Diamond, Golden Duo, Percy Denton, Brightie Smith, and the Klondrome.

OPERA HOUSE, Melbourne.—Price and Revost, the "copy" act, made their appearance in the southern capital last week. A. Synthe, dancer, another strong attraction. Juggling Geraldos, Five Whiteleys, and others complete.

GAIETY, Melbourne.—Brennan's National Entertainers made their initial appearance last week before a crowded house, and the great majority of acts hit the audience very hard, encores being repeatedly demanded. Next week is "Cup Week," the greatest event of the year, being run on Tuesday. Melbourne is full of visitors.

BRISBANE.—Holland's Entertainers are doing good business. Clarence Tisdale, tenor, top liner, on the program are Con Moren, Alma Lyndon, Eileen O'Neill, Claude Sullivan and several others of no great individuality.

At Broken Hill Sayers and Cremar are going big Hicks with their various enterprises. Adelaide has a very strong company at the Tivoli, including Chas. Pope, coon comedian; Harry Marshall, female impersonator; Chas. Naylor, yodeler, and Lieutenant McDonald, sharpshooter.

The A. V. A. is gradually enrolling the vaudeville artists on its book, very few reputable turns being outside their ken. The Sunday night concerts are proving a great success, the rooms being uncomfortably crowded each week. Last evening your representative had the honor of being chairman, a position greatly appreciated.

Piracy is still rife among the pros. here. One prominent comedian has a glaring advertisement in a weekly stating that a fellow pro has "sneaked" his best song, but "as he (the 'plucker') don't know how to work it properly, will he please come up and be put through it a few times?" Nasty, eh? That's only one of many such ads.

Wirth Brothers' new show, "Olympia," was officially opened last week. The Lord Mayor and many important public personages being present. The function was highly successful and the performance one of the best ever seen down south.

Harry Rickards is sending over some splendid talent from England. He is expected back in December.

Ted Silvester wishes to hear from his brother, in the team of Potter and Hartwell, working over your side. Silvester is the secretary of the A. V. A. here.

Broken Hill is a rough-and-ready show town and some individuals there are inclined to be sarcastic. A prominent pro, being asked for an opinion of the audiences on the Hill said: "Gee! they're dead; those in the dress circle should be in the pit; those in the pit ought to be in gal, and some of 'em want hanging." Evidently the pro must have had a bad time.

Several inquiries have reached one as to the

possibilities of securing good engagements here. To avoid much unnecessary correspondence I may state that if acts care to exploit the country at their own expense, they should, providing they have the ability, secure a reasonable amount of work at a fairly decent figure. Rickards is the only man who imports his acts, and he gives them top money in nearly every case, but outside of him there are no others, just yet, who can bag acts over. At the same time, managers are only too eager to snap up novelties.

## BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—The Murry Sisters and the Four Fords are easily the hits of the bill at the Maryland this week. The headliner, John T. Kelly and Company in "A Game of Con," very good; James and Jennie Jee did good work on the wire; Roberts' animals open the bill and please; Stuart Barnes has some new talk, not as good as last season; Gennaro's Band, in pretty costumes, scored heavily.—GAIETY (W. L. Ballauf, mgr.).—The Behman Show is the best seen in Baltimore for some time. Pete Curley, James C. Morton and Frank Moore are the comedians, and keep things lively. Molly Williams, a dainty little lassie of unusual ability, sings in a house with her at all times. "The Pass-Word" was the opening piece, and "Hey, Hey, Hey" is the closing piece. The olio: Others, Ellis-Nolan Troupe; the extra attraction, Mark Bennett and the Zonaves.—MONUMENTAL (Sam M. Dawson, mgr.).—"A Thief in the Night" and "The Hotel Thesplan" are the pieces used by "The New Century Girls." Tom Harrett is a comedian of no mean quality, and handles his part nicely besides.

JOHNNY MEYERS.

## BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.).—Week 2: Willis and Barrow, good; Kittle Walsh, fair; J. W. Connor, good; The Juggling Thorus, good.—MAJESTIC (Percy Cox, mgr.).—The Remauxs, good; Holt and Hillrad, fair; Nan Halpin, good. G. B. W.

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS. 31 W. 51st St., N. Y. (Meyer Cohen, Mgr.)

Vol. 9. New York, Dec. 14, 1907. No. 2.

Have you heard Chas. K. Harris' New Baby song

## "There's Another Picture In My Mamma's Frame"

Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides \$5.00 per set. Write at once.

## BINGHAMTON, N. Y.

ARMORY (Ed. Hart, mgr. Monday rehearsal).—Strong bill. Ameta, in mirror dances, very good; Harry and Ethelyn Kratoons, their clever hoop act, "Hooplind," extremely good; Phil and Nettie Peters, comedy entertainers, received applause; Kramer and Bellicaire, strong men and well developed athletes, received their share of appreciation; Joe Denning kept the house in an uproar; Ethel MacDouough, "The Girl Behind the Drum," pretty and lively girl; Harry Tate's English Comedy Company in "Motoring," one continual round of laughter.—NOTE.—The Armory Theatre has discontinued their Sunday Sacred Concerts owing to the latest "lid on" order. "JAP" JOGEREST.



HERBERT LLOYD

## Two Kings and a Queen Win



## BUFFALO, N. Y.

Business at both houses good, and things in the vaudeville line running smoothly. Extra good bills are put up at the two houses, and the strength of the programs is about equally divided, each having good headliners. Vaudeville is still increasing with Advanced Vaudeville. SHEA'S (M. Shea, mgr. Monday rehearsal 10).—Eva Tanguay, dainty eccentric, was well received; the Herras Family, acrobats, marvelous; Bowers, Walters and Crocker, three Rubes, pleased; Ella Bradna and Fred Berrick, a great equestrienne act, to applause; the Stunning Grenadiers, a great girl act, including Louise Tozier and Mandle Corbett, excellent; Lola Selblini gave a novel bicycle act, and the little assistant great; the Kinsons in "Going It Blind" proved a musical novelty, fine; Al Anderson and Jay Glines, colored comedians, hard to beat; Thos. J. Ryan and Richfield Company in "May Haggerty's Reception" was a laughing success. —TECK (John R. Olsbie, local mgr.).—Vesta Victoria made a huge success, heading a most brilliant bill; the Four Leaters, comedy cyclists, made good; Edmund Bosenquet, violinist of much merit, pleased; Clermont's Burlesque Circus, clever; Ida Fuller, return engagement, as good as ever; Marno Troupe, good work; Le Royal and Clayton, laughing skit, clever. —GARDEN (Columbia Amusement Company, directors).—Manager White made good his promise of a good show with "The Girl From Happyland." Next: Clarke's "Runaway's Burlesque Empire Circuit, directors; Charles M. Baggs, local mgr.).—Pat White and "Gaiety Girls" made a good impression and had big business. Next: "The Brigadiers." —ACADEMY.—"Uncle Tom's Cabin," with a good line of specialists. Motion picture houses doing well. DICKSON.

## CINCINNATI

By HARRY HESS.

VARIETY'S Central Office,  
No. 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—This week's bill includes old time favorites. Violet Black, assisted by Frank Darden and Sydney K. Blair in a "West Point Regulation," very poor, although the artists are individually good; Loney Haskell told many stories in his peculiar way; Snyder and Buckley offered "The Street Musician," winding up with their novelty "The Mechanical Minstrels," an act that went big; The Teddy Trio, spring board burlesque acrobats, seen here for the first time, a novelty; Gaston and Green, a big hit; Hope Booth and Company are seen here for the first time in their sketch "The Little Blonde Lady," a very catchy comedy sketch; World and Kingston, singing and dancing turn, very good; Ned Wayburn's Slide Show, a big girl act which went big. —STANDARD (Frank J. Clements, house agent).—Rose Hill English Folly Company, The "Sausage Trust," a musical comedy in three acts, serves to introduce the company in a familiar burlesque. Geo. W. Rice and T. F. Thomas are the comedians and they kept the audience laughing. John E. Cain was also funny, appearing at first in Irish character and in the latter part in blackface. The women were led by Idylla Vyner, Florence Evans, Flossie M. Gaylor, Henrietta Wheeler and Mlle. Beatrice, all of whom were capable. Living pictures were posed by Katherine York, Edna Crane and Nina York, all of whom were artistic. During the second act, a song, "Peek-a-Boo" is rendered by Capitola Snyder and chorus, the words of which were rather risqué. In the olio Idylla Vyner sang three songs and made a hit. John E. Gaylor, Henrietta Wheeler, Flossie M. Gaylor, and Harry Evans have a sketch they call "The New Boy." Cain is very funny and the others make good feeders. Emil Rogers and Florence Evans have a fine singing and dancing turn. Rogers' dancing is a treat. The sensational French pantomime, "The Insult," is offered. Tommy White has a lot of jokes that were told B. C., but he handled them in such a fashion as to get many laughs. The Four Londons, acrobats, a great act and the big hit of the show. Next week: "Bon Ton." —PEOPLE'S (Jas. E. Fennessy, mgr.).—"Miss New York, Jr." (Harry Rose, mgr.). A burlesque with a plot which is connected enough to make it interesting under the title "The Navigators." is one of the best shows seen at the People's this year. The opening shows the performers in New York starting on a voyage. Abe Reynolds, Dave Ferguson and Geo. M. Perry are the chief comedians. They work together with a vim that makes the whole show entertaining. Lee White as Jeanette La Tour is the leading woman. The chorus numbers fourteen rattling good looking girls, who work all the time. The scenes shift to the Zulu Land, Turkey, Spain, The Pyramids, Siberia and the North Pole. Various specialties are introduced by Davis and Davis, roller skating dancing, went big; The Esterbrooks, musical act, pleased; Geo. Perry and Lee White, a neat singing turn; "Ampere," the electrical demon, had the crowd guessing; Frank Gotch, wrestler, was an extra added attraction. Next week: "Paridian Belles," songs and dances, did well, business good. —NEWELTY (Bert Pittman, mgr.).—Boyle, George and Boyle, grotesque comedians, head, scored strongly; Alice Morlock and Company, excellent comedy sketch; the Great Ernests, trampoline, special feature, substantial hit; Mr. and Mrs. O'Brien, good; Will King, Hebrew comedian, well liked; business excellent. —NOTES.—The Majestic, S. C.'s new house, opens Dec. 16. Jno. F. Cordray, of Seattle, is the manager pro tem. Three shows daily will be given. Prices range from 10 to 35 cents. Cordray is looking after the finishing touches and some one else will take the place after the house is opened.—At the annual election of officers of the T. M. A. the following were elected: F. N. Gandy, president; Wm. Stratton, vice president; P. J. Lemaster, general secretary; Joe Walker, treasurer.—The Gem, a moving picture house, opened last week. It is the only one of its kind advertising in the papers and carries as large an "ad" as the big theatres. H. X. B.

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GOOD HEALTH TO MY FRIENDS ON XMAS DAY

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HER DURING HER VISIT TO NEW YORK

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XMAS PANTOMIME FOR SIX WEEKS,

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## CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 10).—Adamini-Taylor, strolling musicians, pleased; Konorah gives an interesting performance, combining the most difficult lightning calculations with marvels of mind reading and second sight; Hal Merritt, draws clever posters and mixes in a good line of talk; Harry Vokes and Margaret Daly Vokes assisted by Maude Dunn, do a little comedy turn, excellent; Tacianu proved to be a hit; Agnes Scott and Horace Wright in "The Wall Between," the action of the play takes place on a summer's afternoon at the garden wall dividing the homes of the boy and the girl and it gives a most pretentious act; Julius Tannen, monologist, had the house in a continuous uproar; Paul Conchas shows wonderful strength. —LYRIC (H. H. Burnett, mgr. Monday rehearsal 10).—Lil Kerslake and his pigs headline the bill this week; Toki, Japanese equilibrist, clever; Helen Canady, songs that won favor; Baker and Robinson, the country gawk and the acrobatic girl, good; Three Herberts, comedy acrobats, pleased; Stutzman and Crawford, skit, "The Wise Guy," fair. —STAR (Drew & Campbell, mgrs.).—The Empire Burlesques, presenting "Casey, the Piper," by Roger Imhof, who plays the part well. In the olio: Emma Weston, songs of a popular and melodious nature; Montambo and Hurifalls, comedy acrobats, good; Roger.

## THE TALE OF A JOKE.

(Continued from page 41.)

Well, I ain't going to cry, old pal,  
I've got my health, that's all,  
And I'd better get ready for that third one,  
Before I get a call.  
Yes, there's trouble in every business,  
Just to keep the old scout from our  
doors,  
So don't say I wrote this,  
I can't stand the applause.

## FRISCO TO DATE.

(Continued from page 41.)

Many have flown to the land beyond  
the Rockies, there reaping a well earned  
reward.

Recollection carries us back to the  
"eighties" and the "Sunday night" shows  
at Irving Hall, which served as a primary  
school for many of these artists who have  
since made their mark.

An old "Incog" bill contains the names  
of Gallagher and Barrett; Tom Kelly  
(Kelly and Violette), Josephine Gassman  
("Phoenie" in those days) and others.

The Orpheum chain still retains its  
dominance of the higher field unchal-  
lenged, and strengthened by its extension  
into the Northwest. The work of re-  
building on the old O'Farrell Street site is  
progressing, and when this structure is  
completed the enterprise headed by Mar-  
tin Beck will have (considering the Oak-  
land Orpheum recently opened) three  
houses in this immediate neighborhood.

There has been much conjecture as to  
the location of the theatrical district in  
the town now being rebuilt, and there is  
a decided inclination on the part of the  
different managers to let the other fellow  
make the first move.

The Orpheum is the only one of the de-  
stroyed show houses now in the course of  
erection and may prove the hub of the  
new centre.

It is highly probable that by the end of  
1908 all the circuits will be represented in  
the burnt district, while strong efforts will  
be made to maintain the present houses  
as uptown branches. The Northwestern  
territory has not failed to keep pace with  
the general march of advancement, and  
quite a number of pretentious houses have  
been added in that field.

With the end of the year comes the  
Alpha Circuit, affiliated with Morton-  
Cohn's enterprises (Trans-Continental  
Vaudeville Association) in the Northwest  
and the Mozart line of houses in Penn-  
sylvania. To what extent this new factor  
will figure has yet to develop.



BEST WISHES

# Edgar Allen and Olive Briscoe

in "THE BURGLAR," by Emmett De Voy.

K.-P. '07

THE ACT THAT ALWAYS MAKES GOOD

HARRY M.

VIOLA

E. KINNEY

## BROWN HARRIS BROWN

In "JUST TO LAUGH-THAT'S ALL"

ALL BOOKED

## WALTER J. PLIMMER

VAUDEVILLE AGENT.

HAVE SEVERED MY CONNECTION WITH THE EMPIRE CIRCUIT AND AM NOW LOCATED AT Rooms 529 and 530, Knickerbocker Theatre Building, New York

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WHY WORK FOR A SMALL SALARY when you can be headliner? I build any illusion produced in America or Europe; Water, Electric, Cabinet, Torture, Trunk, Box, Barrel, Screen or Hindoo Illusions. There is no "mystery" or illusion I don't know. Will send secret in model or build it in one week, complete, for one-tenth of what the manufacturer would charge.

All my tricks are the latest on the stage, for which some would give a great deal to know a single one. Long years of experience and don't misrepresent.

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### THE STAGE

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Offices: 16 York St., Covent Garden, London, W. C.

Imhof and Suzanne Corinne, "A Strange Hotel," headlines the olio; Johnston and Buckley, comedy duo, pleased. The last part, "The Slave Mart," is well staged and is pleasing.—EMPIRE (Geo. Chenet, mgr.).—Clark's "Runaway Girls," with an up-to-date scream, "The Main Gazaboo," in which the "Conversation" song of artists and models was a feature. In the olio: Marion and Thompson, cornetists, went well; The Monarchs, the minstrel and the maid, more than pleased; The Livingstons, acrobats, are very clever; The Bowery Comedy Quartet won favor. The closing burlesque, "A Pair of Kids," went well.—FAMILY (Ed. Helm, mgr. Monday rehearsal 9).—La Moire, a novelty musical act of merit; St. Leon and McCusick, a burlesque duo in a knock-about sketch that pleased; Nellie Vorhe won favor with her clever singing and dancing. Manager Helm has engaged the Symphony Quartet to sing at every performance during the holiday

season.—NOTE.—S. R. O. Club Fun Fest at Opera House is set for Friday, Jan. 3 (matinee only). All the big stars, including Anna Held, John L. Sullivan and May Tully.

WALTER D. HOLCOMB.

### CUMBERLAND, MD.

ACADEMY OF MUSIC (Mellenger Bros., lessees).—Vaudeville is being given this week at this house, with good business. North, South and Dixie, musical duo, clever; Ann Hamilton and Company, "Beggars," well received.—WELLAND (John Kirk, mgr.).—Chas. Hughes, singer and dancer, very clever; Egan and Hohman, comedy sketch, well received; A. J. Cope, ill. songs.—SAVOY (Edward Collins, mgr.).—Motion pictures, to big business.—NOTES.—Manager Kirk, of the Welland, has started a new fad, by giving hot cocoa and cake to the ladies at the matinee. W. D. ROHRER.

### DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Eldridge's "Burling of San Francisco," good; Nellie Revel, fair; "The Man Outside," comedy, hit; Dolph and Susie Levino, in comedy "Hypnotizing a Wife," good. Five moving picture houses all doing good business. F. E. W.

### DENVER, COL.

ORPHEUM (A. C. Carson, mgr.).—Week 2. "Ye Colonial Septet" heads; played here several times, but big hit; Gelger and Walters, well liked; Dixon, Anger and Company in "Out-West," laughing hit; O'Brien-Havel in "Ticks and Clicks," good; Watson, Hutchings and Edwards, big hit; Ed. Lavine, juggler, excellent; Geo. W. Day, familiar monologue, big hit. Business continues big.—CRYSTAL (R. S. Gardner, mgr.).—The Three Olfans, grotesque comedians, head, and well received; Al. Watson and Company in "The Dog Catcher," laughing hit; Walters and Hill, "The Hebrew and the Actor," excellent vehicle and a big hit; Marjorie Mandeville.

### DES MOINES, IA.

EMPIRE (M. J. Kerger, mgr.).—L. Everett and Company in an entertaining sketch; Robinson and Grant, comedians, diverting; Margaret Leyden, songs, well received; Lopez and Lopez, musical, novel and pleasing; The Farleys, added to excellent bill; Carlisle's Circus, striking. Since change to 10, 20, 30, business excellent. JAMES.

### DETROIT, MICH.

TEMPLE (J. H. Moore, Monday rehearsal 10).—"The Song Birds," a musical travesty, including Wm. Burress and John R. Crompton and a large company of singers, are the headliners and are a big hit; Willard Simms and Company were the laughing hit of the bill; Jack Wilson and Company in "An Upheaval in Darktown," pleased with their comely singing and dancing act; Frank Fogarty, the Dublin minstrel, is making his first appearance here, and well liked; Volta, "the electric marvel," has a novel act; Paulton and Dooley, "The Cowboy and the Trump," were good; Clara Balfanz, aerial artist, very clever; Ollie Young and Brothers, with their hoop act, pleased immensely.—AVENUE (Drew & Campbell, mgrs.).—The Sam Devere show with "Mr. Planet From Mars" and "The Belle of Boston," opened Sunday and gave a fair show. The company includes Phil Ott, Nettie Nelson and Company, Jacobs and West, Al Stedman and his pony ballet, Al Hunter and Al Simon and Ward and Lucille Sisters.—GAYETY (H. H. Hodges, mgr.).—J. Herbert Mack's "World Beaters" hold the boards this week. The burlesques given are "The Isle of Rubbernecks" and "A Trip to Newport." The company is a large one and gives satisfaction.—THEATRE ROYAL (Caille & Kemsky, mgrs.).—A complete change of moving picture programme is given, including "The Poor Old Couple," "The Pearl Fisher" and "A Race for Millions."—NOTES.—The Detroit Lodge B. P. O. E. No. 34, were royally entertained by the Toledo Lodge in Toledo, Ohio, last Tuesday evening.—The Detroit Lodge, No. 1, Knights of Everlasting Pleasure, held their annual election last Thursday night, and elected the following officers for 1908: Chief, Shark, Wm. L. Leach; first vice, A. L. R. Smith; second vice, F. A. Goodman; secretary, R. M. Sprague; treasurer, Mark Kelutz; captain of guards, Harvey Williamson; lieutenant, Eugene Page; inner guard, E. C. Mittleberger; outer guard, Thomas McGee; medical director, Dr. F. P. Sprague; chief stringer, "Bill" Booth; board of trustees, Henry Komrofsky, Wm. Addison, Dr. Stevens, Harry Stoop and Wm. Lawson. LEO LESTER.

### ERIE, PA.

FAMILY (James Flumant, mgr.).—The McCanns, fair; Harvard Judge, equilibrist, fair act of this kind, took well here; Freeman and his goats, good.—NOTES.—Most of the moving picture shows are now giving one act of vaudeville.—The theatre at Waldameer, Erie's summer resort, is being remodeled. When finished will be one of the finest vaudeville theatres in the country. They expect to play the highest class of vaudeville there next season. BRUCE GRONNETT.

## Dainty Clara Morton

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## FAMOUS 4 MORTONS

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Elegant Wardrobe and Stage Setting.

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### FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—The Yamamoto Brothers, Japanese equilibrist, excellent; Gardner and Golder, pleased; Mr. and Mrs. Stuart Darrow, comedy shadowgraphs, sand and smoke pictures, very good; Harry Lee, the "Hebrew Street Car Conductor," good; Geo. Felix and Lydia Barry, "The Boy Next Door," well applauded; Joe and Sadie Britton, the dusky dancing diamonds, good; Mr. and Mrs. Sydney Drew in "Billy's Tombstones," laughing hit. PLEASANT STREET (Jas.

# THE FAMOUS Quaker City Quartette

**HARRY ERNEST, JOHN HEALY, JOHN DOWER, HARRY ST. CLAIRE**

In their scenic act, **"THE SINGING BLACKSMITHS"**

LOUISVILLE EVENING POST, FRIDAY, NOVEMBER 8, 1907.

Played at Auditorium, Chicago, second time within four weeks in that city; also returned to Louisville at Mary Anderson Theatre after playing Hopkins' two weeks previously.

SHAFER ZIEGLER, Manager Grand Opera House, Indianapolis, says: "THE QUAKER CITY QUARTETTE followed Gennaro's Band on the bill week Oct. 15, and notwithstanding the great success achieved by that organization, made a terrific hit."

Quartette Makes Hit at Hopkins'. Good singing and good comedy combine to make the Quaker City Quartette among the foremost of its class. The act is a bright feature on the week's bill at the Hopkins', and has filled the position of headliner on previous programs here in a most creditable manner. Aside from the pleasing voices possessed by three members and the fun-making ability of the blackface comedian, the scenic effects employed in the offering are worthy of comment.

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GAITY, SPRINGFIELD, ILL., DEC. 16.



MAURICE DOWNEY as "McGuire" in "The Doings of Dr. Louder."

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**SONG BOOKS**  
THE CHAS. K. HARRIS SONGSTER  
ABSOLUTELY THE BEST  
ALWAYS CONTAINS THE LATEST HITS  
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CAMBRIDGEPORT, MASS.

Mason, mgr.).—Hildebra, contortionist, very good; Rose Freeman, songs, good; Morton and Flick, songs and dances, excellent; Mason and Doran, held over, good.—PURITAN (Hooper & Hill, mgrs.).—Ill. songs by Wm. Plouf and moving pictures.—SCENIC (L. M. Boas, mgr.).—Ill. songs by Sadie Graham and moving pictures.—PREMIER (E. L. Perry, mgr.).—Ill. songs by Louisa, Marvis and G. B. Bailey and moving pictures.

E. F. RAFFERTY.

### FLINT, MICH.

BIJOU (Jas. B. McKown, mgr. Monday rehearsal 2).—Week 2: Delavoye and Frits, went good; Marie Clarke, good voice and appreciated; Byron James, baritone, good; The Four Masons in "A Country School," first class. I. C. U.

### GALESBURG, ILL.

GAITY (J. H. Holmes, mgr.).—Electro, "The Electrical Wizard," clever; The Four Shades, comedy sketch, went good; Rockway and Conway, singing, very good; Geo. Mundweiler, ill. songs, pleased; Jimmie Wall, blackface comedian, hit; The Three Drolls, acrobats, missed first matinee; train connections. F. E. R.

### HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Julius Steger and Company in "The Fifth Commandment," excellent; Coates and Grundy, hit; Hansen and Nelson, house with them from start to finish; Olive, the magician, excellent tricks; Katie Rooney, very good; Sammy Watson's animal show, pleased; Marron and Hines, pleased.—SCENIC (H. C. Young, mgr.).—"Vandy," "The Handcuff Queen," headliner, return date; J. M. Daniels, impersonator; Arthur Cody, dancing and singing comedian, ill. songs.

WILLIAM H. RHODES.

### HAZLETON, PA.

FAMILY (Harry Knoblauch & Harry Hersker).—The bill is exceedingly good this week, including Marsella and Wolfe, comedy horizontal bar act, very good; Eckel and Dupree, novel dancing offering, clever; Musical Adams, instrumentalists, interesting; Bar and Evans, comedy sketch, good; Wm. Schalles, ill. songs. BIJOU—Continuous moving pictures; usual attendance; subjects excellent.

RAY T. DRUM.

### HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—A good bill is headed by Hal Stephens and Company in a clever little playlet, "A Modern Rip Van Winkle"; Howard and Howard, "The Messenger Boy and the Thespian," the hit of the bill; the Zanettos, very clever juggling act; "Doomsday," a spectacular electrical production, pleased; Alsace and Lorraine, very neat and pleasing musical specialty; Cook and Stevens, comedians, good, and the A. B. C. D. Girls, singers and dancers. The Blue Law Sunday in New York had the effect of sending the city people over here in droves, and thousands were unable to get in the theatres. The Empire was the only variety house open within a radius of fifteen miles of the New York City Hall.

JOHN KAY.

### INDIANAPOLIS, IND.

GRAND OPERA HOUSE (Shaffer Ziegler, res. mgr.).—As strong a vaudeville bill as has ever been booked for Indianapolis is this week's offering at the Grand. The bill is a tremendously expensive one. There are no less than four acts on the program that are of headline calibre—Henry Lee, in his impersonations; the Six Musical Cuttys, in their brilliant instrumental concert; John C. Rice and Sally Cohen, in their clever one-act farce, "A Bachelor's Wife," and Ralph Johnstone, sensational cycling exhibition. All four of these excellent and high-priced attractions come in for a large share of favor, and it is indeed a fight for the top-notch honors this week. The rest of the bill is of considerable strength, too. The Three Renards, a magnificent trio of gymnasts, receive generous applause; Avery and Hart, funny team of colored comedians, "go big" from start to finish; the Howard Brothers stir the audience to enthusiasm with their splendid hanjo playing, and Seymour and Hill have enough that is of worth in their buffoonery to offset its weaker features.—EMPIRE (R. K. Burton, res. mgr.).—"The Avenue Girls," with Luby Biondi and Larry McCale as the bright particular stars, are playing a return engagement at this house and giving a show that seems to please the Empire patrons. As a special feature, "Khaladah," who is termed on the program an Egyptian magician and illusionist, gives a series of interesting feats.—GAITY (Edward Shayne, mgr.).—Robie's "Knickerbockers" are holding down the boards here for the week and presenting a show that proves satisfactory. The special attraction is Billy Papke, the puglist, who takes on local boxers for an exhibition at each performance. LOUIS WESLYN.

### JOHNSTOWN, PA.

MAJESTIC (L. B. Cool, mgr.).—Mary Ann Brown, headliner and making good; Eddie Leonard and the Gordon Bros. feature act, pleasing immensely; The Four Collys, in "An Evening at Home," clean and neat; Martini and Sylvester, comedy acrobats, very good; Emil Hoch and Company in "Love's Young Dream," good; Ziska and King, comedy magicians, and Florence Saunders, soprano, also. Business is fine.—PARK (H. W. Scherer, mgr.).—DeKissick and Shadney, colored, were to have appeared, but Hill and Hill, another colored team, took their place; Edith Gibbons in songs, pleasing; Mitchell, Willard and McCarthy in "No. 23," company better than sketch; Frank and Rose, comedy acrobats are good. Business fair.—CAMBRIL (H. W. Scherer, mgr.).—"Mardi Gras Beauties," 4-6; good show and business. The second act is the same as the one from "The Fair of Pinks," in which Ward and Vokes were last seen here. JESTICAM.

### JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Week Dec. 2: The Gordon Troupe of Rhythmicists, fine; Allain and Lind, clever; Grace Edmonds and Company, pleased; Trask and Gladden, good dancing; Bessie Babb, well received.—NOTE.—Arthur Kehrens, the German comedian, is very ill in one of Joliet's hospitals. A. J. STEVENS.

### KALAMAZOO, MICH.

MAJESTIC—Vaudeville. Week Dec. 2: Raschetta, Brothers, sensational acrobatic equilibrists, very fine; Boyd and Veola, character singing, good; Hanson and Drew, comedy sketch, "The Bill Poster," respond to several encores; Peterson Brothers, singers and dancers, well received; Jason Thompson, colored comedian, fair. DIZ.

### KANSAS CITY, MO.

There was no regular matinee at the Majestic Saturday, 7, owing to all the actors leaving town to escape indictments by the Grand Jury. This theatre also remained closed Saturday, 8, in order to comply fully with the law.—ORPHEUM (Martin Beck, gen. mgr.).—Seligman and Bramwell, headliners, in "A Dakota Widow," hit; Curzon Sisters, "Flying Butterflies," sensational; Lew Hawkins, monologue, very good; "The Sunny South," colored, entertaining; Belclair Bros., gymnasts, clever; Les Aubin, Colonel, in "A Day on a Paris Boulevard," good; Daisy Dumont, singing, good; Mlle. Toona, ill. discourse, interesting.—SHUBERT (S. N. Oppenheimer, mgr.).—Grace Hazard, headliner, in "Five Feet of Comic Opera," return; The Quaker City Quartette, high class vocalists; Klits and Windrum in "The Cuckoo," good; Rawson and June, comedians, clever; Frosini, accordion, entertaining; Carman Troupe, wire, spectacular.—CENTURY (Jos. R. Donegan, mgr.).—"Washington Society Girls," good.—MAJESTIC (Clint Wilson).—"Gay Morning Glories," excellent. FAIRPLAY.

### LEAVENWORTH, KAS.

ORPHEUM (L. J. Pico, mgr.).—Murphy and Willard, please; Trainor and Mohler, singing and dancing, good; Dorothy Earle in "The Cowboy Girl," applause; Morrissey and Rich, entertainers, and Mrs. L. J. Pico, song ill., both liberally encored.—PEOPLE'S (Maurice Cunningham, mgr.).—Delzel Sisters, with Louis Lawrence, trumpeter, first class; The Warricks, please; Emmerson and Wright, "Dutch," very funny. J. EDW. FAULKNER.

### LIMA, OHIO.

ORPHIUM (Will G. Williams, mgr.).—Leon and Leon, aerial, good; James Dalton, rural comedy, pleased; Allen and Kenna, singing and comedy, well applauded; Marie Snowden, singing and dancing, took well; Hickman Bros. and Company, comedy playlet, pleased; Magdaline Keifer, ill. song, good. L. F. WAKEFIELD.

### LINCOLN, NEB.

LYRIC (H. M. Miller, mgr.).—Short bill, well received; Frances Redding and company in "Her Friend From Texas," good; Pankleb, modeller, pleased; Douglas and Douglas, comedy acrobats, clever; West and Mack, blackface, big; Jack Wilde, ill. song.—NOTE.—L. M. Gorman, director, "Wonderland," has raised the price of admission from five to ten cents, and is getting big returns. LEE J. LOGAN.

### LITTLE ROCK, ARK.

MAJESTIC (Saul S. Harris, res. mgr.).—Week 2: Lulgi Marblin, ice sculptor, novel; Hume, Cain and Hoey, comedians, fine; Eyno and Emerson, good; Evans and Evans, clever dancing act; Musical Goolmans, pleasing; Francis Hoy and Company, "An Eventful Honeymoon," laughable.—WONDERLAND (F. Jenne, prop.).—Moving pictures.—ORPHEUM—Moving pictures and ill. songs to big business.—JOJO (John McClure, Jr., prop.).—Moving pictures. JIM.



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and  
Happy New Year

## LOUISVILLE, KY.

HOPKINS' (Wm. Reichman, mgr.).—Inez Macaulay Company in "The Unexpected," a racing sketch, is the headliner this week and won merited applause; Fred Watson and Morrissey Sisters were seen in a clever dancing and singing act; Conn. Downey and Willard in "The Doings of Dr. Lauder," very funny; Fredo and Dare pleased; Muller, Chunn and Muller, hoop-rollers, entertaining; Dick Lynch, ordinary; Casey and Craney, rather slow.—MARY ANDESON (Max Friedburg, mgr.).—Simon, Gardner and Company headed the bill in "The New Coachman," excellent; R. G. Knowles, monologist, very clever entertainer; John Birch, "The Man With the Hat," well received; Mile. Emmy's Pets, excellent; W. S. Harvey Company, fair; Blaset and Scott, clever act; Duffin-Redcay Troupe, excellent.—BUCKINGHAM (John Whallen, mgr.).—"The Parisian Belles" opened to good business. The vaudeville olio is the best feature of the show.  
ARTHUR WITELSHOFER.

## LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.).—Barney Fagan and Henrietta Byron, good; Coombs and Stone, and the "Big City" Quartet, splendid; Oscar Lorraine, impersonating, good; Bank and Newton, dancing, a hit; Fennell Brothers, cyclists, good.—BOSTON (Wm. F. Lyons, mgr.).—Harriman and Marks, Jos. Smith, Jim Daly and "The Red Raven Burlesquers," headed by Nina Searis. Nellie Hartford and Company, played big business last week.  
JOHN J. DAWSON.

## MALDEN, MASS.

HATHAWAY'S (George H. Irving, mgr.).—May Rerdelle and her Village Cut-Ups are headliners; May Evans, whistling mimic, good; La Nole Bros., triple bar act, pleased; Dolly Collins, ill. songs, fair; The Great Robin, comedy juggler, fair; Villiers and Lee, singing and dancing, well received; Steeley and Edwards, musicians, scored a hit.—NOTE.—George H. Morse recently resigned as manager of this house and will renew his real estate business at New Bedford. His successor, Mr. Irving, has been associated with play houses of all kinds for the past 30 years.  
THOS. C. KENNEY.

## MARION, IND.

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Week 2: The Acme Trio, singers and dancers, head, pleased immensely; Clark and Turner, singing and dancing, scored; William La Duer, gymnast, very clever, handicapped by small stage; Irene White Ammons, assisted by Baby Isabelle, a five-year-old tot, ill. songs.—GRAND (Sam Pickering, res. mgr. Rehearsal 10).—Mr. and Mrs. Geo. W. Hussey, ventriloquist big hit; Bert Wiggins, cartoonist and juggler, A1; Harry Webb, blackface, shared honors; The Ramsey Sisters, musical, return date, also pleased; Jake Montrose, ill. songs, good as ever.  
L. O. WETZEL.

## MARION, O.

FAMILY (H. S. Vall, mgr. Monday rehearsal 10).—Ocell's Performing Leopards, a great animal act, well received; Cole and Coleman, musical nonsense, good; Julian and Price, comedy sketch, took well; Eddie Gardner, hat juggler and dancing comedian, clever.—BIJOU DREAM.—Roy Weed, German monologist, a hit.  
J. BAUMGARTEN.

## MIFORD, MASS.

LYCEUM FAMILY (S. B. Slifter, mgr.).—Shaw, Bennett and Elliott, good; Jordan, fine; De Chantal Twin Sisters, clever; Mathieu, fine.—SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.—REYNOLD'S PENNY VAUDEVILLE (M. J. Reynolds, mgr.).—Moving pictures and songs.  
CHAS. E. LACEY.

## MINNEAPOLIS, MINN.

ORPHEUM (G. E. Raymond, mgr.).—Mme. Barthold's cockatoos are decorative and excellently trained; Chinese Johnny Williams and Company, burlesque conjuring, good comedy; Joe LaFleur, sensational dives from high ladder, good; Lucy and Lucier, old-fashioned nonsense brought up to date; May Ward and her eight Dresden Dolls, girls little and pretty, singing and dancing excellent, beautifully staged and costumed; Canfield and Carleton, funny comedy;

6 Glinserettis, acrobats, fast and finished act. Entire bill well received.  
LEWIS.

## MOBILE, ALA.

LYRIC (G. Nembrik, mgr. Rehearsal Monday 10).—Week 2: The 5 Columbians, great; Seymour's Dogs, big hit; Huston, the juggler, a feature; Geo. W. Stewart, imitations, is a mirth provoker; Bert Lennon, impersonator, very good; William Richter, blackface comedian, fine.  
NAN.

## MONESSEN, PA.

STAR (Wm. McShaffrey, mgr.).—Gardner and West, Kohler and Kohler and Chris. Clinton. This house is playing to big business.—AVENUE (A. Goldberg, prop.).—Has discontinued vaudeville and is now running one hour's moving pictures.  
J. W. MEYERS.

## MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Zaufretta Mansfield, comedy sketch, "The Crazy Messenger," fair; Frank Gray, ill. songs, good; Harry Takola, juggling, took well; Deverue and Van, comedy musical, good; The Alrona Zoeller Trio (New Acts), comedy acrobats, hit.—MAJESTIC (E. P. Sumpton, mgr.).—The Anstius, tambourine spinners, pleased; Master Le Mohne Pechold, ill. songs, good; Brumage and Clark, character change artists, took well; Warren E. Wartman, impersonator and whistler, good; Byrd and Vance, farcical sketch, received applause.  
GUS FIFER.

## NEW HAVEN, CONN.

POL'S (S. Z. Poll, prop., F. J. Windisch, res. mgr. Monday rehearsal 10).—"A Night on a House Boat," the star feature of this week's bill, is immense and was generously received. Pat Rooney and Marion Bent in their sketch of last season are even better than of old. Bernar's Marionettes do some work which approaches perfection and encores were frequent. The musical offering of Waterbury Brothers and Tenney, while the same as last season is full of interest and enjoyment; Laveen and Cross do some remarkable hand-to-hand balancing feats and

strength tests; Arthur Whitelaud, Irish comedian, fair, but a change of a few old stories would be acceptable; Josephine Alusley, singing comedienne, good.  
E. J. TODD.

## NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Week 2: Bill excellent quality, with Grace Van Studdiford headline attraction. The Balzers, usual acrobatics on bounding table. The act runs but five minutes. Frank (Slivers) Oakley and Charles Siegrist failed to arrive for the opening. They closed in Philadelphia on Saturday night. Charles Leonard Fletcher in his "Evening With Mansfield" won the unqualified approval of everyone, from the tiniest mite of a "kid" in the gallery to the bloated bondholders in the boxes. O'Hana San and Company in "The Gelsia's Dream," good. Barrows-Lancaster Company presented "Thanksgiving Day," a rural playlet with a moral, received an enthusiastic reception. Horbert has shortened his dog act.—GREENWALL (H. Greenwall, mgr.).—Scribner's "Big Show" opened to capacity both performances on Sunday. The antics and "slip-shod" characteristics of the comedians created an unusual amount of "gleeful" outbursts. The girls are good looking, work hard and wear tights gracefully. Curtin and Blossom are using "The Fool's Errand" (although not programmed), presented in vaudeville by Lucy and Lucier. The dialogue and "business" are identical, even to the finish in "one." Miss Blossom is an accomplished soufrette. Musical Hodges should try to frame an act away from the others. Colton and Blossom present "Late for the Act," by Julie McCre and John (Ilroy, with a special drop showing the Murray Hill, and an enormous "ad" of a "Tree" song. The entire act, jokes, business, etc., has been given by countless other acts.—NOTES.—Winter Garden opened 7 with musical stock.—Alken and Son, contortionists, are spending the holidays in this city.  
O. M. SAMUEL.

## PITTSBURG, PA.

GRAND OPERA HOUSE (Harry Davis, prop.).—"Buster" Gabriel and Geo. All as his dog "Spide" repeat their former success. Lolo Cot-

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## Two Kings and a Queen Win

ton gives a remarkable exhibition of mind reading. Joe Welch is as clever as ever in his Hebrew monologue. May Tully and Company repeat their former success of "Stop, Look and Listen." Her imitations were very clever and earned the applause. Marzela has a pretty stage setting for her trained birds, and they do really clever work. Campbell and Smith are two very clever talking comedians and their work improves at each showing. Rodford and Winchester do a juggling act that was greatly appreciated, the comedy being very good. Eddie Clark and his Winning Widows sing some new songs very cleverly and he himself still sticks to his "race tout" sketch. The Riggoletto Brothers on revolving ladders do fine work. Edmund and Lee; George and Colin; Harry O'Connor and Company; Katherine Barlett, and the Alvin Brothers.

### PITTSBURGH, PA.

FAMILY (Harry Scott, res. mgr.).—Sylvan and O'Neal, good; The Alpha Trio, hoop rollers, very good; The Hallmarks, sketch, good; The Two Coles, bounding wire, good; Arlin Ellis, ill. songs, very good.—THE GEM (M. Early, mgr.).—Moving pictures and ill. songs. Business fair. DAVE HEMIAN.

### POTTSVILLE, PA.

FAMILY (Knoblauch & Hersker, mgrs.).—Five MacLarens, musical, good; "Nightingales" captivate the audience; Lew Donnelly, hit; Henry and Young, fair. FRED W. ARGALL.

### PROVIDENCE, R. I.

IMPERIAL (John P. Hill, mgr.).—A good entertainment is given by the "High School Girls," especially in the comedy offered by Mat Kennedy. "The Mayor of Nowhere" is the opening piece, and is full of ginger. Good work is done by the chorus. The olio is led by Malda Dupree. Athos and Young, fairly good sketch; Sutton and Sutton by working a little faster would greatly improve their act; The Big Four, good singing quartet and a big hit; The Three Wiro Sisters. Russian dancers, a big novelty act for burlesque. Next: "Merry Widows." S. M. SAMUEL.

### READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—Fritz's Dogs, excellent; Olga Lorraine, fair; Eckert and Berg, very well received; McMahon's Minstrel Mads and Watermelon Girls, highly pleasing, got a number of calls; Juno Salmo, liberal applause; Murray K. Hill, plenty of laughs; Holden's original comic Manikins, skilfully operated.—BIJOU (Uplegraff & Brownell, mgrs.).—Half week: Harry Bryant's Extravaganza Company, pleasing. Second half: Fred Irwin's Big Show.—NOTE.—Fritz's Dogs were substituted this week at the Orpheum for Charles and Nellie King, cancelled. GEO. RITER.

### ROCHESTER, N. Y.

COOK'S OPERA HOUSE (Wm. B. McCallum, mgr.).—Wm. Courtright in George V. Hobart's sketch, "Peaches," very acceptable headline attraction; "Military Octet," exceptionally good; Bobker Acrobats, remarkable performance; Cliff Gordon, good; McNish and Penfold, fair; Artie Hall, usual hit; Wilton Brothers, gymnasts, excellent; Reddy and Currier, pleased. Bill voted one of best of season.—NOTE.—Baker Theatre, the Klaw & Erlanger house, will reopen Christmas week as a stock house.

### SALT LAKE CITY, UTAH.

On 2 the Bon Ton, under the ownership and management of J. H. Young, opened its doors again with a vaudeville bill of fair merit and it is the intention of Mr. Young to produce good bills of A No. 1 vaudevillians throughout the remainder of the season. This house, under Mr. Young, has been operated for the past four years, meeting with liberal patronage. All summer it was a Nickelodeon, and one of the first in the field here, worked up a staunch business. The opening vaudeville bill included The Windles, moving pictures, and Dale and Carreg.—Manager Jennings of the Orpheum wore the glad smile all week (2), for which he had good cause. The S. R. O. sign was prominent throughout the week and the bill was the banner one of the season. It consisted of Allen Wightman, very clever clay modelling; Emma Francis, novel dances; Tivoli Quartet, a splendid aggregation of singers; a skit called "When Caesar's O's Her," played by Leonard and Anderson, brought down the house; Geo. Austin Moore, a delineating songster, marked ability; Berane and "Maude," continuous roar. In reality it was a bill of headliners. A pleasing announcement was given out this week that Viola Pratt Gillette, a Salt Laker, would appear at the Orpheum week Jan. 12. JAY E. JOHNSON.

### SAN ANTONIO, TEX.

LYRIC (H. H. Hamilton, mgr.).—Week 2: Neal and Diamond, eccentric clowns, good; Geo. Hale, wooden shoe dancer, good; Clark and Clark, comedy sketch artists, fine; Madam Revere and Senor Rupert, animals, exciting and interesting; Mille.

Alma, "The Colonial Singing Girl," big hit; Carroll and "His Wooden Family," popular. CAL. COHEN.

### SANDUSKY, OHIO.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, 5: Francis and Rogers in a pleasing comedy sketch were the headliners; Heilly and Morgan (held over) in a new sketch, more than pleased; Genter and Gilmore, excellent musical act; the Great Kippy, cartoonist, good. Half week, 9: Ring and Williams, comedy sketch, headliners, the act being new and the singing of the woman very good; Isabelle Jackson and Company in a dramatic sketch, entitled "Gold vs. Love," have an act that is a winner; Akim Kataro, Japanese wire artist and foot juggler, presents a familiar line of work and gets some applause; Mildred Leroy sings some songs in a clever manner, scoring big with "Marinella" in Italian costume.—NOTE.—Harvey Wilkinson is now stage manager at the Majestic, Dave Hemminger resigning to accept a position with a road company. DOC.

### SHAMOKIN, PA.

FAMILY (W. D. Nellis, mgr. Monday rehearsal 10).—Hathaway and Slegel, comedy, good; Al Leonhardt, comedy juggler, fine; Webb and Connelly, presenting "College Days," very good; Wm. H. Burk, harmonica artist, pleased; Orloff Troupe, comedy bar act, best seen here. MILLER.

### SIOUX CITY, IA.

ORPHEUM (David Beehler, mgr.).—Herrman, the Great, headliner, very good; Foster and Foster, musical, big hit; Beth Stone, singer and toe dancer, pleased; Mills and Morris, minstrels, scored heavily; Wm. Tomplus with "locals" and songs repeatedly endorsed; Eva Mudge failed to arrive on time, place taken by Dixon and Fields, held over.—FAMILY (G. G. Lehman, mgr.).—Jess and Marion Cohl, Billy Himes, Lee Harrington, The Faye Sisters, ill. songs.—UNIQUE AND SCENIC (Tierney & Cameron, mgrs.).—Moving pictures and ill. songs.—CRYSTAL (F. B. Donahue, mgr.).—Moving pictures and ill. songs. R. E. M.

### SPRINGFIELD, MASS.

No further developments have occurred in regard to the trouble served on Wm. Morris to vacate the Nelson. Rumors have it that Keith would take over the house and run a picture and vaudeville show. NELSON (C. H. Davis, res. mgr.).—Joseph MacNichol opened with roller skating; Marie Hollis, singer, fair; Chas. Stine and Ollie Evans, "Wanted: A Divorce," received a hearty reception; Grand Opera Trio presented a scene from "Faust," very good and received several encores; Kenney and Hollis in an absurdity were well liked; Golden Gate Quartet, colored singers and comedians, scored heavily; Osaka Japanese Troupe did some remarkable juggling and acrobatic work.—POLY'S (Gordon Wright, res. mgr.).—Mareena, Navarro and Mareena, very pleasing; Donald and Carson in "Alex McLean's Dream," a laughable act that won favor; Leon Roger, good; Carter, Taylor and Company were generously applauded; Geo. Auger and Company in "Jack the Giant Killer" were well liked; Dillon Brothers sang songs of their own composition to several encores; the Blonde Typewriters, with Johnny Stanley, had a fine reception.—NOTES.—The Nelson had the S. R. O. sign out several times last week through the interest taken in Hardeen, who got out of a packing box made by a local merchant Friday.—The Knox Auto Co. finished "Six of a Kind" trucks for the Geo. Abel Transfer Co. last week. They are fine looking machines.—Miss Barrett, a former Springfield girl, is playing at Poly's this week with The Blonde Typewriter Company. GEO. PRESSL.

### SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amuse. Co. mgrs. Monday rehearsal 10:30).—Barry and Woolford, good; Mr. and Mrs. Gardner Crane pleased; Vinie Daly, well received; W. C. Fields, scored; Meredith Sisters, pleased; The Willie Panzer Troupe, big; William A. Dillon, decided hit; Marcel's living pictures, good.—NOTE.—Usual Sunday night performance not given. SAM FREEMAN.

### TERRE HAUTE, IND.

LYRIC (Jack Hoeffer, gen. mgr.).—M. A. Hunt and Company, comedy playlet entitled "A Rural Courtship," very good; Bates and Neville, ordinary musical act; Gil Brown, singing comedian, great; Leeds and LaMar, Australian sketch artists, very good.—VARIETIES (Jack Hoeffer, gen. mgr.).—Rose Royal and her Statue Horse "Chesterfield," great; Vida and Hawley, character studies, very good; Lea and Opp, Hebrew comedians, very good; Fred Laaser, contortionist, ordinary.—COLISEUM (J. H. Barnes, mgr.).—The Dora Woodruff Stock Company opened Monday, Dec. 2, for an eight weeks' engagement, but on account of poor business, closed Wednesday night, Dec. 8, matinee and night, "Williams' Imperials," good business. Dec. 15, "Oriental Extravaganza." ROSS GARVER.

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Playing in burlesque attractions of the Columbia Amusement Company. Matinee every day. Amateur night Friday.

### TORONTO, CAN.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Mingie Cline, well received; Emmet Devoe and Company in "Dreamland," fair; "Little Hip," cute; Elizabeth Murray, excellent; The Hallows, clever; Lavine-Climaron Trio, good acrobats; Clifford and Burke, very amusing; GAYETY (Thomas R. Henry, mgr.).—Patrons of high class burlesque and refined vaudeville turned out in force 9 to greet Rice & Barton's "Big Gaiety Company," which was the opening attraction at this up-to-date theatre. Business was large all week. Chas. Burton, Bert Baker and the Great Mazett Troupe were features. STAR (F. W. Stahr, mgr.).—Joe Gans, big drawing card with "The Brigadiers," and the latter were up to the standard and patronage was good. HARTLEY.

### TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Mr. and Mrs. Robyns, one-act play, "Counsel for the Defense," proved entertaining; The Darras Brothers, good acrobatic act, pleased; The Village Choir, singing, won favor; Clayton Kennedy and Mattie Mooney, humorous sketch, "The Happy Medium," caught on; Gilmore and Latour, talking and singing, fair; Leo St. Elme, musician, won favor. LYCEUM (R. H. Keller, mgr.).—The "High Links" Burlesquers appeared in the comedietta "Rosebud" for the first half and were well patronized. J. J. M.

### WASHINGTON, D. C.

GAYETY (W. S. Clark, mgr.).—Charles Robinson and his "Night Owls" give good performance. A good chorus who sing well, and are nicely costumed. NEW LYCEUM (Eugene Kernan, mgr.).—"Rolliekers" sandwiched between the two act specialties introduced. The chorus is composed of fourteen pretty girls who sing well and make a good appearance. This is the best singing show that has been seen here this season. BILLY BOWMAN.

## FOLLY

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The most popular burlesque theatre in Chicago, playing the attractions of the Empire Circuit. Nothing but the best. Two shows every day. Amateurs Friday.

### WATERLOO, IA.

ELECTRIC (Johnson & Nichols, mgrs.).—Fenton and Fenton, dancing and singing; Eddie Collins, comedian; Chas. Lane, Dutch comedian; McCloud and Melville, comedy sketch. Electric exchanges shows Thursday with the Bijou at Marshalltown. A. W.

### WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Rivers and Reeves, "Cowboy" sketch and ventrillists; W. A. Woodley, blackface musical, went well; Manley and Sterling, comedy sketch; Cabana, high wire, proved a winner. BIJOU (Geo. Shaffer, mgr.).—Miss Yeager, pianist; The Gordans, comedy sketch; Oh Ling Foo and Company, Chinese magic; Lillian Dow, "Moon Girl"; Royer and French, comedy sketch; Gus Eldora, juggling. C. M. H.

### WORCESTER, MASS.

POLIS.—The bill opened with Joe and Nellie Howard, musical act, went well; Elsie Faye and Bisset and Miller, songs and dances, took well; Jas. Callahan and Jimmy St. George, "The Old Neighborhood," easily the hit; Carson and Willard, "On Wall Street," good, and took well; Ella Snyder and Company in "Commencement Day," full of glinger and well liked; W. H. Murphy, Blanche Nichols and Company, "From Zaza to Uncle Tom," were greeted with loud applause and had the people in laughter throughout the act; La Maze Brothers, acrobatic comedy, very good and took well. FRANKLIN SQUARE (W. S. Waldo, mgr.).—La Belle Faustina opened, tumbling, well liked; Renner and Sterling, song and dance turn, fair; Dick Temple, "The English Entertainer," of the English type, but went well; Chadwick Trio, "For Sale—Wiggin's Furms," very good—feature of this act the dancing of Ida Chadwick, which was re-

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ceived with solid applause; Katherine Miley, songs, very good; Hadden, "The Handcuff King," did very difficult feat in the handcuff line and won applause when he escaped from a trunk. W. M. SHERMAN.

### YONKERS, N. Y.

ORPHEUM (Louis J. Fosse, res. mgr.).—Monroe, Mack and Lawrence, "How to Get Rid of Your Mother-in-Law," scored heavily; Olympia Quartette, "The Vest Pocket Quartet," one of the ordinary run of "quartettes"; "Resisto," the man who cannot be electrified, a mystery; Max Tourbillon troupe of cyclers made an excellent closing number; Reid Sisters have a neat acrobatic dancing act and received several encores; Melville and Higgins in a comedy act were unusually well received; Keeley Brothers, comedy hand punchers, experienced no difficulty in holding down their experienced position. NOTES.—Louis J. Fosse, well known in the show world as actor and manager, succeeded E. H. Cahill as resident manager of the Orpheum. Mr. Cahill resigned. He intends to reside here. The Reid Sisters took the place of Ray Cox, who was booked to appear here this week. Moving picture shows are opening up with almost alarming rapidity in this city. It seems that the great

Percy G.

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success Harry Hamilton achieved with his Palace led others to believe that this was a good field. B. N. KAFUNKLE.

### YOUNGSTOWN, O.

THE GRAND (Joseph Schagrin, mgr.).—Vaudeville numbers with "Broadway After Dark" were Harry and Sadie Fields, Mildred Stoller, Kittle Loxley and the Casino Four. PARK (A. C. Irons, mgr.).—Vaudeville acts with the Carl Cook Stock Company. The Great Arnolds, the Kerslows, Edith LaNora and Fred Reto. TEMPLE (Frank Sontrock, mgr.).—Olive Orms, refined musical act; the Frasers, gymnasts, and Mile. Verona, vocalist. TEATRO NATOPLETANO (Louis Gluck, mgr.).—Nat Lee, vocalist; Vincenzo Musari, comique; Genaro Narducci, Italian singer, and Ruth Edna, dancing sou-brette. G. A. LEEDY.

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Here's Luck to all our Friends, and a Merry Christmas, too.  
Our Enemies, we wish them well, and hope we have but few.  
And may Santa Claus remember them, and bring to all good cheer,  
And may we see them all alive when Xmas comes next year.

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THREE WEEKS  
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AUDITORIUM  
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THE ACT THAT  
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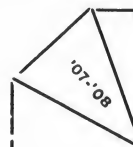
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A HAPPY NEW YEAR

WILLIAM MORRIS

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WITH

## "THAT QUARTETTE"

STILL SINGING

## "THAT'S WHAT THE ROSE SAID TO ME"

MORRELL SAYS: "That's What the Rose Said to Me" is the ONLY song I have ever found to take the place of 'Answer.' "

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ST. JAMES BUILDING, BROADWAY, Cor. 26th ST., NEW YORK CITY  
DIRECTING THE VAUDEVILLE CAREERS <sup>OF THE</sup> Following Acts

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# THE MAGNETIC Maida Dupree

## SINGING AND DANCING COMEDIENNE "HIGH SCHOOL GIRLS"



**P. S.—Would like to hear from recognized comedian for vaudeville act next season**

### HOW NOT TO WRITE LYRICS.

(Continued from page 20.)

and the hectic title page in two colors credits Michael G. O'Donnell with penning the words. It goes:

From out of the past to light of day,  
From pen and ink springs in sight to stay,  
A story told of a woman, false  
To one she loved, but his love was lost.  
For wealth had been such a tempting prize  
To look at thro' two such eyes  
As those she gazed with upon that man  
Before the dance began.

#### CHORUS.

Before the dance began that night,  
Before a mirror stood  
A woman, handsome to behold,  
Who sacrificed for gold  
The truest love that one could hold,  
The love she held the dearest,  
Could she see the sorrow, before the dance began.

A man of wealth, she met by chance,  
Was to call and take her to the dance;  
He came, and found her home with that man  
She was to wed before it began.  
Although for riches this woman planned,  
She also promised her hand  
In marriage to this wealthy young man,  
Before the dance began.

In a small cottage now lives alone,  
Down near the lake where the night winds  
moan.

An aged lady all bent with care,  
Who shows some traces of beauty rare,  
Although it's long since the dance began.  
Life has brought joy to the man  
She loved and lost just for this young man,  
Before the dance began.

The minor issues are somewhat clouded and confused, but the story points a wholesome moral, suitable for young children as well as ladies and gents. For did not virtue triumph (cf. last stanza "life has brought joy to the man she loved," etc.)? Did not the false one get hers? Isn't it always so in our best tin pan lyrics? What do you want?

Before reluctantly passing on from this exhibit, I would call attention to the fine word painting descriptive of the house down by the lake (see last verse). This goes with a mournful passage suggestive of damp night winds and a series of staccato runs that are positively malarial in their suggestion.

The Acme Music Pub. Co., of New Jersey is sponsor for this:

### LET ME SEE HIS FACE ONCE MORE.

In a grand theatre lobby,  
Where the lights are burning bright,  
Stands a happy ticket agent,  
His face beaming with delight;  
For the throng of eager people  
Has passed through the open door,  
As he stands there gladly murmurs,  
"Evening's toll will soon be o'er."  
Slowly then a man approaches,  
Faltering steps and broken pride,  
"Please excuse, sir, I've no money,  
But I'd like to pass inside."  
"Why sir, 'tis against the orders,  
For to-night there does appear  
One of this world's greatest actors,  
And you cannot pass in here."

#### CHORUS.

"He and I are brothers," the old man did  
exclaim;  
"I chose the downward path and he the one  
to fame.  
We both loved the same dear mother, in happy  
days of yore,  
Oh, grant me this one favor, let me see his  
face once more."

A good deal more of the same sort follows through four verses. The text does not give the name of the play or the actor. The only hint as to the identities is conveyed in the fact that the old man after gaining a deadhead admission ungratefully drops dead during the play. Somehow I fail to recognize the original of the doorman, the picture does not correspond to any doorman I know, but the dying episode is circumstantial evidence of the strongest sort pointing to a certain actor I might mention, but won't. And hark to this:

#### ONLY A PROMISED BRIDE.

One night a young man met his promised bride,  
Coming from home down to the gate;  
He had a message that his mother died,  
And begged to change their wedding date.  
"It pains me to depart  
From you, my own sweetheart,  
But I'll return," he said, and sailed away.  
Her heart was broken when she saw her lover  
start,  
And these words they heard her say:

#### CHORUS.

"I'm only a promised bride,  
For o'er the ocean wide,  
My sweetheart sailed away.  
On our wedding day  
His poor old mother died.  
It seems I'm cast aside,  
I'm only a promised bride."

But that's enough of ballads. I could show you a weird line of character and comic numbers, too, only I hate to put a damper on the occasion of VARIETY's anniversary. Enough to quote the opening line of "Me and My Fiancee" which goes:  
I have a little sweetheart, and she I call my own,  
The way I chanced to meet her was while away  
from home.  
We met by the Atlantic, one beautiful summer  
day,  
The occasion was romantic for me and my fiancee.

Which is all very well, until later the writer takes poetic license—takes it by the throat in fact and makes "fiancee" rhyme with "happy," which argues unutterable things for his scholarship.

The bump of humor of the author of "The Way She Stops a Car" (comic) must have stood out like the Adam's apple in the throat of a human skeleton. His suggestions for incidental business are screamingly funny. One sample will do:

Some will nod politely, others coldly bow.  
Some will rush out to the tracks, they don't  
care how.  
Then raising their dresses half up to their knees,  
they signal from afar.  
And this is the sight the motorman sees—and  
always stops the car.  
(Note—Here the singer, if a lady, will raise  
her skirt as high as her modesty will permit.)

### VAUDEVILLE VS. MUSICAL COMEDY.

(Continued from page 19.)

and Fenton, Nat Wills, Bickel and Watson, Geo. Marion, Harrigan and Hart, Evans and Hoey, Monroe and Rice, Jack Slavin, Jim Corbett, Elsie Janis, Valeska

Suratt, May Irwin, Blanche Ring, Lillian Russell, Mabel Hite, and Rose Stahl.

Now we come to vaudevillians who have written plays and we find that little genius Geo. M. Cohan. He wrote his own plays, his own music, produces, plays and manages some. There are only two who to my mind ever did this—their names are Geo. M. Cohan and Edward Harrigan. Both from vaudeville or variety, if you prefer it.

Other vaudevillian authors are Edmund Day, author of "The Round Up," and one whom the first class theatre goers will hear from, Will M. Cressy.

Ten years ago Geo. W. Lederer, Edw. E. Rice, Klaw and Erlanger, J. C. Duff, Fred Hallen and Joe Hart were making barrels of money as musical comedy producers. Not one of them is producing musical comedies to-day.

On the other hand, Keith, Proctor, Williams, Hammerstein, Kohl & Castle, Meyerfeld, Beck, Chase, Davis and Moore are becoming millionaires through their various vaudeville houses and circuits.

Ten years ago you would insult a legitimate star were you to offer him a vaudeville engagement. To-day we find Henry Miller, Arnold Daly, Chas. Hawtrey, William H. Thompson, Nance O'Neil, Kecey and Shannon, Henry E. Dixey and 100 others on the vaudeville pay rolls.

If past experience, of mine, will do the ambitious vaudeville artist any good, then I say never go to a first class manager and tell him how good you are. A messenger boy can do the same thing. Do not ask a manager to come down to K. & P.'s and see you "rip them up the back." No manager wants his audience slaughtered. It is a waste of time to call on a manager, no matter how great your ability may be, if you are unknown.

Elsie Janis, Victor Moore and Valeska Suratt all opened at Hammerstein's—they were reviewed and signed. The same thing may happen to you in the near future—and I hope it will.

### BURLESQUE DRESSING.

(Continued from page 17.)

other occasions. With few exceptions, the musicians are always willing to help us out. One "drummer" particularly (a few minutes from Broadway) is the best natured of all. But then all fat people are.

The married soubrettes who work in the olio with their husbands must all suffer the same fate. During the first part, the male portion of the audience is all en-

thusiasm, but after the specialty it is a hard matter to win them back.

Now, girls, don't pine and sigh for vaudeville and Broadway. Be content where you are.

Vaudeville, vaudeville,  
Rah! Rah! Rah!  
But forty weeks burlesque,  
Ha\$! Ha\$! Ha\$!

### CHARGE OF THE LIGHT BUSINESS BRIGADE.

Four-fifty, three-fifty,  
Two-fifty downward,  
Seldom the biggest show  
Now gets six hundred.  
No one knows just why,  
Interest should so quickly die,  
But "bad business" is the cry  
Wherever you may go  
Rarely six hundred.

Vaudeville to the left of them,  
Skating rink to the right of them,  
Nickelodeons in front of them,  
Still the showman wondered  
Why folks would not come  
Ticket seller sucked his thumb  
Why show biz. was on the bum  
Why a production quite a gem  
Couldn't get six hundred.

Oh, what a plight was there,  
Sometimes shy railroad fare,  
When they get the company share  
"Agent must have blundered!"  
Prices may have been too high,  
Public now is very fly,  
Salaries are very shy,  
"His Honor the Mayor"  
Didn't do six hundred.

One night stands are very bad,  
Outlook ahead is very sad,  
"Worst season we've ever had"  
The manager thundered.  
"Circuits have ruined things,  
Julius Cahn's at fault by jings,"  
At K. & E. they take their fling,  
Managers are never glad  
At less than six hundred.

Closed will the houses be,  
Or moving pictures they will see,  
Or medicine shows—admission free,  
The wise ones wondered!  
The producer cannot live,  
Decent shows he cannot give,  
Shows falling down as thru a sieve,  
While the gross receipts be  
Less than six hundred.

—E. E. Meredith in "The Missouri Breeze."



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 Sally, Bob's maid of all work.....Julia Redmond  
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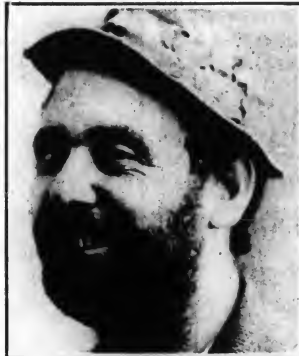
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"EDWARD BIXLEY is a real comedian. He is the star performer in 'The Wanderer from Nowhere,' which opened Sunday afternoon at the Gayety. This show was a surprise to the patrons. It is a straight musical comedy and full of fun and go. From the time BIXLEY stepped out on the stage there was something doing every minute and the audience was simply tickled to death when he took one instrument after another from the members of the orchestra and played on them with ease. As an encore he asked for the piano and a tiny instrument was handed him."

"SUN," INDIANAPOLIS, SEPT. 22, '07.

"The Boston Belles' Company at the Gayety Theatre this week furnishes a bill that is bright and clean and which is kept interesting by an abundance of good music. EDGAR BIXLEY, as 'The Wanderer from Nowhere,' takes the leading part. He is a good fun producer. Although costumed as a tramp his part is not overdone. MR. BIXLEY, as well as being a fun maker, is also a musician and plays on everything from skillets held in the hands of the chorus to the cornet and drums of the orchestra. He also has a monologue which is clever."

"THE REPUBLIC," ST. LOUIS.

"The Gayety offers a departure in 'The Wanderer from Nowhere.' Instead of burlesque it

proves to be straight musical comedy, and all things considered a very satisfactory entertainment. EDGAR BIXLEY, who plays 'The Wanderer,' is the best rough and ready fun maker since the days of 'OLD HOSS HOEY.' BIXLEY sings his way into favor and when he steps down to the footlights and piece by piece plays every instrument in the orchestra, the audience applauds for more. Such versatility is as enjoyable as it is rare in burlesque."

"NEWS," INDIANAPOLIS, SEPT. 22, '07.

"The Boston Belles' Company at the Gayety this week has a clean bill which is notable for its lack of dull scenes. The comedy of the piece is exceptionally strong, EDGAR BIXLEY in the role of 'The Wanderer from Nowhere' being a fun maker of rare ability. He is easily the best of the cast. Throughout the show is brilliant with music and humor."

VARIETY'S Chicago Correspondence Euson's Theatre, Issue Oct. 19, '07.

"SID J. EUSON'S (Sid J. Euson, mgr.).—'A Little of Everything' is properly applied to the show given by Batcheller's 'Boston Belles.' Following a succession of mediocre and incomplete attractions this organization earns absolute distinction as the best that has played at Euson's so far since the season opened. 'The

Wanderer from Nowhere' is described as a 'musical farcical comedy' by EDGAR BIXLEY. It consistently upholds superiority over the series of so-called 'musical comedies' some burlesque managers tenaciously take pride in paragraphing with emphatic notation. There is a great deal in the show the discerning supporter of improved burlesque will admire and enjoy. The show is divided into acts. There is no olio. The first reveals an exterior in the Far West, where cow punchers, cow girls and other Western type in accurate attire are found. There is also a 'story' and it is pertinently unfolded, interrupted frequently by very attractive musical numbers, staged ostensibly in 'production' style by Evelyn Carrette. EDGAR BIXLEY is the only comedian, and he is so droll and efficient in the comedy elements that every opportunity for wholesome humor is taken advantage of. He is legitimate, in fact, more so than any other comedian who has been identified with burlesque in recent years. He scores an individual hit with the musical instruments, also with a monologue in the action of the first act. Rice and Walters appeared in their rural acrobatic comedy eccentricities and did very well on account of the numerous bumps and absurd antics. 'The Enchanted Tree,' a mythical narration with selections from 'Faust,' rendered by May Bryant and chorus in costume, is an innovation in burlesque. 'Songs of Other Days,' a descriptive medley by BIXLEY and Fred

Nolan, was artistic, especially the verse with organ accompaniment. There is a splendid dancing number by six good-looking girls, and 'My Idaho Girl' received several curtain calls, due entirely to the nimbleness and activity of Minnie Burke, who is a very clever dancer and seems to grasp the definition of every syllable with marked expression. The Oriental number is embellished with two sets of showy costumes and at times the ensemble was reminiscent of comic opera. Stronger voices would place the singing in that class. In the 'Honeymoon' number the ankle dresses are odd in design and unique in conception. A radical departure was the numerous changes in dress by the male members. The patriotic finale is not stereotyped, and while the American emblem is displayed in true patriotic style, it is unostentatious and convincing. May Bryant has a good soprano voice. It has power and quality. In the brown suit she strikingly resembles Pauline Hall when the latter was in her prime. Fred Nolan interpreted a 'rube' of the far Western type quite capably and Chas. Banks appeared as a Frenchman, later assuming a character usually found in spectacular fables—a formidable Rajah or Sultan. There is novelty in the show, and the incidents follow in surprising sequence. It is full of delightful musical comedy atmosphere, and with a few changes and stronger vocal chorus the performance could serve well in the better class houses.

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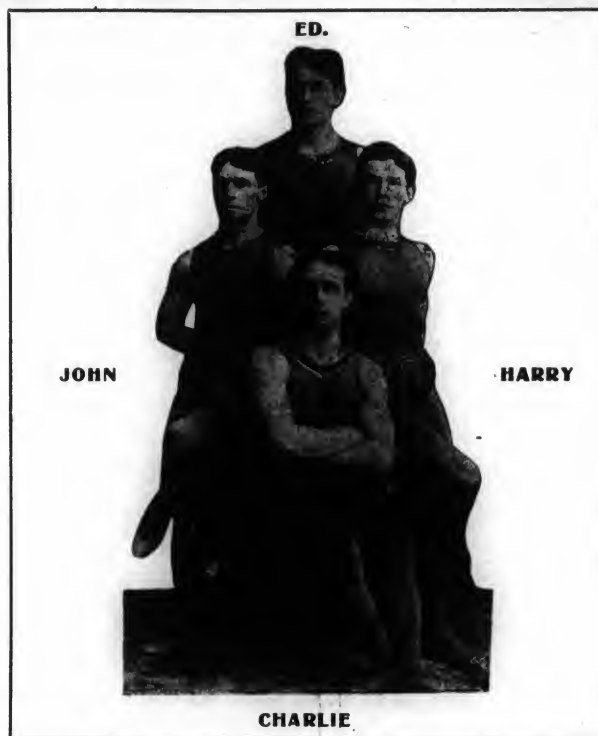
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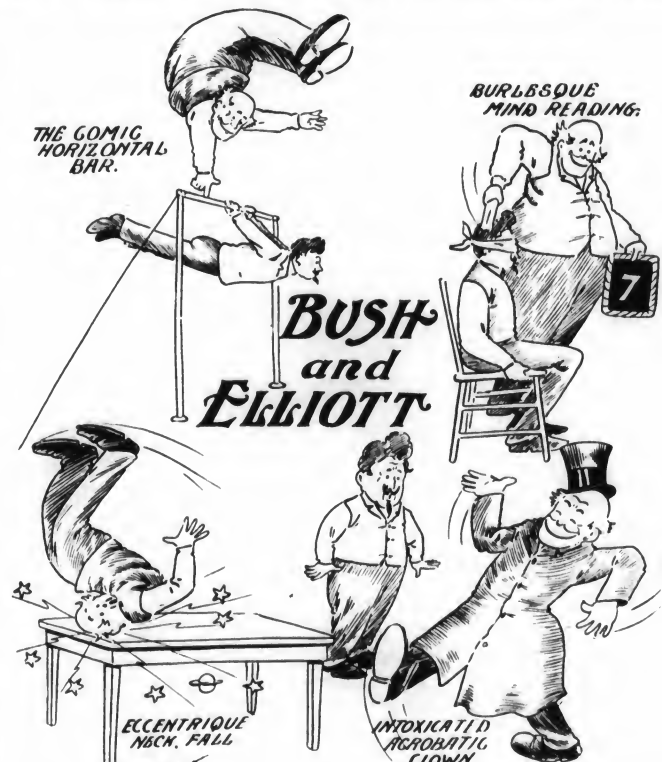
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New Year

### THE "DOPE FIEND."

(Continued from page 23.)

calloused to everything. In the West he knows only two kinds of money—the white and the yellow.

One of them who went by the sobriquet of Divvie Bragg, and some of whose mannerisms I have adopted in my little play, used to come to me often to borrow small sums. He looked as though he would drop dead. Across the street from the theatre here I was employed was the Pfife Hotel, one of the largest in Tacoma at that time. Well, Divvie came up as usual one day and asked for the loan of a piece of white money. I generally gave him a quarter, but on this occasion I gave him fifty cents, and in thanking me he said: "McCree, you've been very kind to me. I'll ever forget it, and some day I'll hand you a building like that," pointing to the hotel.

Shorty Wilson was another character. Shorty, as his name would indicate, was a man of abbreviated height. One evening he and Jim Mullen, a very tall fellow, were in a bar-room talking, having had a few drinks, when three men came in who knew Shorty. Shorty saw at once his opportunity for another drink at the expense of

the new arrivals. But Jim Mullen's tall figure was obstructing the view. The three men could not see Shorty. So Shorty piped up, "Say, Jim, get on the duck number till these marks cop a flash and we'll nail another booze."

It requires a long time for the opium smoker to develop what they term "the habit." The Chinese call it "the yen-yen." When a man reaches this stage he yawns all the time and his eyes constantly fill with water. Of course, the victim becomes very pale, and his skin sometimes cracks.

In Portland I saw one poor fellow with a skin like parchment, and cracked so that it looked like the skin of a crocodile. He was so thin and emaciated that he weighed only sixty pounds. His neck at the back was not much thicker than my two fingers. You've seen those pictures of Happy Hooligan? Well, his neck was like Hooligan's, only it was not nearly as round. He had been a "bum" all his life. Hadn't had any money in years and smoked "seconds." "Seconds" are the ashes of opium already smoked.

The men smoke in a reclining position. They go to a "joint" where a man called a cook prepares the stuff. It is considered

a great art to roll a "pill" so it will polish the bowl of the pipe. The opium is of the consistency of syrup. It is placed in the pipe, which is applied to the flame inverted, the same as an Irishman lights his pipe over a candle. It is quite important that the "pill" be properly prepared, for if it is green or underdone it makes the smoker deathly sick, and the same is true if it is burned.

The dope fiend in the later stages cares for nothing in the world but the dope. To illustrate, a couple of smokers familiarly known as Big John and Harry, were standing in a wholesale liquor store in Seattle, with a bar at the back. The doors in front happened to swing open just as a beautiful woman was passing. "Harry," said Big John, "if I had the coin there's a girl that could cop me out."

"John," answered the other, "if I had the coin she couldn't cop me out if I was lame."

Harry preferred to smoke out his miserable life. Most of the "dope" fiends are clever at repartee. There was one I knew at Oakland who played the Chinese lottery, and was fortunate enough to get a 10 cent eight-spot which won him \$10 or \$11. He

took this and ran it up to \$70 or \$80 at a faro and then loading himself up with opium got on a boat for Frisco. Arriving he made for a lunch counter, and leaning against it jingled his money. The waiter asked what he would have and he answered, "Give me three soft-boiled eggs, and one of them must be good." His brief answer told the whole story of the life he had led. Another time the same fellow had a \$10 gold piece which he wanted changed into dimes, nickles and quarters. He went to the bartender and demanded characteristically, "Give me change for that, and give me plenty of it."

Another sample of the "dope" fiend's style of ready response was the answer of a well-to-do fellow who went into an expensive saloon with several friends and throwing down a \$5 gold piece asked for five drinks. The men had whisky and cocktails. The bartender who knew the man treating to be a "dope" fiend, winked at the men with the opium smoker and rang up \$2.50 for the five drinks, putting the remaining \$2.50 on the bar. The "dope" fiend looked at the change, and quick as a flash said, "Give us another round and make it grand larceny."

W. H.

Blanche

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### EVOLUTION OF WHITE RATS.

(Continued from page 22.)

business order of mutually protective aim and conservative method. Under his regime the membership has increased tenfold, the club house and lodge rooms are pretentious and the treasury fat. The managerial world has met the order in fine, friendly spirit, with much mutual good resulting. Mr. Mudge has the inestimable advantage of understanding the artists without being one himself, of understanding reformers and enthusiasts without being either; of sound business sense and all the bravery of true conservatism. His whole ambition is to bring manager, agent and artist into that sane, frank and friendly relation which men who are simply in different departments of the same business should enjoy. In this he has succeeded brilliantly.

Issues, once important, have grown insignificant with the dawn of the broader horizon. But in his relation with the parties of the first part, the sacredness and inviolability of the contract must ever remain the highest legitimate aim of organization. But to the artist himself

there should ever be also the equally high duty of living a private life which shall win public esteem, and of doing an act which, great or small, is his conscientious, honest best.

It is true that vaudeville must ever be the ephemeral, spontaneous expression of the wit and fad of the moment. Like the rose that blooms and dies, regardless of greater or lesser roses, it gives up its sweetness then and there. For it there can be no literature, no history and no future. No record, even of the rarest, except perhaps the memory of a bright glance or haunting tone, indescribable, unforgettable, but when gone, gone forever.

But there are compensations always. And there is a sympathy between the vaudeville audience and actor which his legitimate brother may never know. The feeling is local, and rather of the heart than head. But when the old performer puts his boy in the act he knows that sitting in the same old seat is the laborer and his boy. And that the father in the gallery points to the father on the stage and says, "I saw him when we were boys. How the years go." As the act goes into the old

familiar "gags" and dances, the father's eyes meet, and the boys' eyes meet, and they understand.

This wave of love from two generations of entertainers makes the power and charm of the Four Cohans, and the Four Mortons, and the Four Huntings, and the Keatons, and McIntyre and Heath, and the Kelleys, Kernells, Kendalls and all the catalogue of sweet old names. It unites, too, the old time manager with the old time performer. And while the new element may never understand it, they can realize that without entertainment the congested centers would become madhouses, that the entertainer's calling is as noble as that of the patriot, that there is in the world enough of seriousness, sorrow and sentiment, and that pure laughter is worship as sincere as prayer.

### IN THE DAYS OF LONG AGO.

(Continued from page 28.)

last contract, the curtain is down, footlights dark, and the last scene played. Those who are with us to-day, one and

all, are bright particular stars, shining lights in the profession, God bless them! I know they will look back to the happiest moments of their lives when they were "variety performers."

Before concluding, a little incident would not be amiss about "Billy" Scanlon, known then as of Scanlon and Cronan, one whose friendship I cherished, one whom I will never forget. I recollect one pleasant day in the early 80's coming down Bush Street when Scanlon greeted me with his merry "How are you, lad?" A number of small children were playing on the sidewalks.

Dear old Billy took me aside and drew my attention to the little tots; "Archie," he said, "some day I intend to be a star, and I will surround my play and songs with little ones."

A few years later Scanlon came back with his own company and a star of great magnitude, and his play, surrounded by children, and himself singing the children's songs.

His "Peek-a-Boo" will always live in memory.

Let me here draw the curtain slowly.

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## Lutz Bros. Announce

THEIR NEW ACT

# Lutz Bros. and Ganuto

The most marvelous and sensational novelty in vaudeville

## Clare A. Lutz, World's Greatest Rifle Shot

### MANAGERS I HAVE MET.

(Continued from page 26.)

body—knowing the case, I think he was unjustly cancelled.

American managers are copying their brother managers abroad, and soon will be like the German managers, who know more about law than the lawyers whom they engage by the year.

I must not overlook Madame Wulff of the Colosseum Essen Ruhr. Madame is a widow, but she is without the shadow

of a doubt the shrewdest manager or manageress in the known world. She has a lawsuit for every day in the week, and sometimes, if she is feeling well, she has three and four. She conducts all her own cases, but hires a lawyer simply to represent her. She has seldom lost a case, and whenever she tries to compromise with an act, that means she has a losing suit.

In all my traveling about I have found managers as different as it is possible for

men to be. Some, when through with my work, have cast me aside like an old rag, and some have treated me as well when I finished my engagement as when starting on a sensational tour.

In America managers pay the artist his hire and then that lets them out. The one manager who has always treated the writer of this with all courtesy, even when through, and my hat is off to him, is Edward F. Albee.

If a manager has an argument with me

I get square with him by being silent and saving more money than is usually my habit. I have grim satisfaction whenever scrapping, to save extra money, and when I have the desired amount saved I can say to myself, "Well, I managed to even up with So and So," and every time I think of my revenge I think of the satisfaction in saving my money and thus having defeated my opponent, and I recommend this method to my fellow professionals.

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**TOM BRANTFORD,**  
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**ALF T. WILSON,**  
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# A BUNCH OF NOVELTY ACTS

THE WORLD'S ENTERTAINER

## TOM BRANTFORD

IN A NEW OFFERING BY LEW SULLY,

**"The Mythical Monihan"**

INCIDENTALLY INTRODUCING INDESCRIBABLE  
INSTRUMENTAL INNOVATIONS.

ALWAYS A SURE HIT.

THE ONLY ACT OF ITS KIND IN VAUDEVILLE.

## "ONETTA"

THE DERVISH WHIRLWIND DANCER.

CARRYING HER OWN SCENERY, SPECIALLY PAINTED,  
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ONETTA

WOODS  
BROOKLYN, N.Y.

AN ACT IN ONE. 10 TO 20 MINUTES.

FULL STAGE, SMALL. IN THREE, BIG. 10 TO 12 MINUTES.



## MIKE QUINN

AND HIS SILENT PARTNER.

A POSITIVE DRAW. A TALK CAUSER.

IN PREPARATION, A NOVELTY SKETCH—

## "WIFE HUNTING"

HIGH CLASS, FUNNY AND ORIGINAL. NOW BOOKING.

PRESS OPINION.

"Mike Quinn and his human dog are attracting considerable attention at the Washington Theatre this week. Mr. Quinn is an actor of much ability and his dog has absorbed much of her master's talent. It is a remarkable demonstration of the intelligence of a dog properly trained."

## "Silent" Tait

THE ORIGINAL EUROPEAN ECKENTRIC WIZARD.

THE MAN WITH THE DANCE.

I CAN'T TELL YOU ABOUT IT, BUT WAIT TILL YOU SEE IT,  
THEN YOU CAN TALK.



MIKE QUINN  
AN ACT IN "ONE." 15 MINUTES.



"SILENT" TAIT  
FULL STAGE. OWN PROPS. AND MANY OF  
THEM. 15 MINUTES.

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# A Merry Christmas and Happy New Year to All FROM **Charles Robinson**

AND HIS MERRY

## "NIGHT OWLS" COMPANY

THE BIG LAUGHING HIT OF THE EASTERN WHEEL. THE SHOW THAT IS TALKED ABOUT EVERYWHERE.

The Press and Public's Praise is Unanimous, "A REAL SHOW."

"Welcome to Our City. With Open Arms We Greet Thee" Management of **LOUIS EPSTEIN**

LAST MONTH AT THE WINTERGARTEN, BERLIN

THE ACT THAT IS MAKING ALL EUROPE LAUGH.



# LAVINE AND LEONARD

## THE AUTOMOBILE COMIQUES

Will be back in the spring, with the funniest quick-action comedy act in this advanced stage of variety.

Regards to Mush. Remember us to J. B.

Jimmie the Pig says he never will get wise to this foreign language.

They are great choosers over here, but if they try to do this act they will have to buy a gasoline wizz wagon; and the pigs here have a union. They won't work for scab labor.

## ATLANTIC GARDENS

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"THE DIXIE BOY."

Blackface Comedian.

"20TH CENTURY MAIDS."

# Jeanne Brooks

"THE GIRL WITH THE SMILE."

Principal female part, Weber & Rush's "Parisian Widows" Co.

### ENGLISH MUSIC HALL OUTLOOK.

(Continued from page 29.)

quite good enough for any hall in the kingdom have grown disgusted at being kept waiting, winding up the matter by taking a quick boat to other shores. A little bolder booking and more intelligent risk running would be a good thing for London. If it really wants good and wonderful acts it must "take a chance" occasionally.

The English manager is the most honorable in Europe; everybody says this, and it must be so. He has also rare courtesy and consideration, and as a general proposition wants to do the right thing. Those who break through the barriers and become established here are taken close to the British heart and treated the best way possible, but London is so vast a world that the general trend is perhaps unwittingly toward the neglect of talent. The struggles here of poets,

painters, geniuses, all go to show the hard way of this town with the gifted and aspiring.

The most important coming event is the Coliseum opening, and an interesting breakaway from the older West End methods is the Stoll idea of discarding "runs" and giving an entirely new show each week. Mr. Stoll has thought out this latest venture so carefully, and projected so many improvements on old ways of doing things, that success can be safely predicted for this house of marble halls.

One by one our outlying theatres are turning into halls, and variety is more than ever the rage of high, middle and low. During late years more turns have had royal commands than ever, and His Majesty King Edward and all the Royal Family have shown especial friendliness toward the once humble specialty artists. The knighting of Sir Edward Moss was

meant to seal our class with royal sanction.

The new halls of England are beautiful in the extreme, and are ages ahead of the older places, whose antiquated stages and sparse room belong to another era. Frank W. Matcham & Co., our leading music hall architects, are responsible for much of the improvement.

In the leading halls close observers will see much transatlantic influence. Thus the Coliseum looks like a dream that was born after looking through Keith's American establishments (excepting the Union Square and one or two others). The uniformed attendants and door people at the Hippodrome and elsewhere look like transplanted articles. The blaze of lights outlining the Surrey Theatre looks like Fred Baugh's appropriation after his trip to Chicago. And so on. The refinement of programmes, elimination of waits, and various other things show marked American influence.

In return no doubt some European methods have gone to the U. S. A. theatres.

Just now the pantomime boom is in the air, though in truth the biggest pantomimes have been more or less in incubation since February last, while scenes were being painted midsummer. At Drury Lane when one pantomime closes the work on another one starts, and all must admit that these shows are put on in great fashion here. The chief pantomimes number about 14, but each subject of course has many variant books. The best comedians make a great deal of money from pantomime engagements, while the lesser girl talent also has a chance at the game, and supernumeraries greatly thrive.

The pantomime outlook was never bigger or better, and when that is over we trust to find the halls in better shape than ever, with award contracts everywhere and artists and managers pulling with one stroke.

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PLAYING THE COLUMBIA AMUSEMENT COMPANY'S ATTRACTIONS

Only the Highest Form of Burlesque Entertainment Offered

TWO SHOWS EVERY DAY

AMATEUR NIGHTS FRIDAYS

"THE NARROW FELLER"

### CHAS. F. SEMON

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"THE PIANIST AND THE FUNNY DANCER"

BOOKED SOLID

KEITH-PROCTOR CIRCUIT--SEASON '07 - '08

Management JACK LEVY

"HIS TWO BEST LITTLE DARKIES FROM THE WEST"

## CHADWICK TRIO



### "FOR SALE WIGGIN'S FARM"

Ida May Chadwick is champion lady buck dancer of America, having won all dancing contests held in Tammany Hall, 1905, 1906 and 1907. She is the present holder of the original Richard K. Fox medal.

"The girl is a wonder on her feet. She is showing some new and most difficult steps in buck and wing work. Anyone taking her title away, if that ever becomes possible, will have to dance a whole lot before it happens."—SIME.

## A MERRY XMAS

AND

## A HAPPY NEW YEAR

TO ALL MY FRIENDS AND ENEMIES

### TED. D. MARKS

"THAT'S ALL"

## CHARLES HORWITZ

Wishes you a Merry Christmas and a Happy New Year, and also desires to say a few words regarding sketches. Over twelve years' solid success as author of high-class playlets, comedy sketches and monologues is certainly a record that speaks for itself. Many artists occupying places in THE HEAD-LINE CLASS in the best Vaudeville Theatres owe their positions to sketches from the pen of Charles Horwitz. This is acknowledged by the artists themselves. The many grateful letters Mr. Horwitz receives prove the truth of this statement.

Call on him, see the letters and convince yourself. Keep your eye on his regular weekly "ad" in VARIETY, but KINDLY REMEMBER CHARLES HORWITZ KEEPS NO TYPEWRITTEN MANUSCRIPTS ON HAND. HE NEVER ADVERTISES SKETCHES FOR SALE. He has no time for that. He WRITES the ACT EXCLUSIVELY for you, and as he is constantly busy it is to your interest to see him or communicate with him at once. Be wise and place your order with him now.

**Charles Horwitz Understands  
What Vaudeville Demands.**

Address 102-104 West 38th Street (Mark Stern Building), New York

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VAUDEVILLE STEAMSHIP AGENT.

104 East 14th Street

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THE MOST NATURAL "KID" ACT ON THE STAGE

GUY

FRANCES

# RAWSON AND CLARE

IN

# "JUST

# KIDS"

Feature of Weber & Rush's "BON TONS" '07-'08

GUY RAWSON, Principal Comedian

FRANCES CLARE, Leading Woman and Soubrette

## A FEW REMARKS FROM THE PRESS

### BALTIMORE PAPERS.

"A fine bill is being presented at the Gayety Theatre this week by the Bon Ton Extravaganza Company. The vaudeville numbers are of the first class. Rawson and Clare in 'Just Kids' have one of the daintiest acts on the stage and they received an ovation last night."

"A sketch entitled 'Just Kids' was yesterday handled in an admirable manner by Guy Rawson and Miss Frances Clare. They enact a touching little childhood scene with an abundance of sunshine and sentiment that made such a tremendous hit Mr. Rawson had to make a little speech to quiet the audience."

"The Gayety has another good show this week in Weber & Rush's Bon Ton Extravaganza Com-

pany. Guy Rawson, a capable comedian, is responsible for the best part of the comedy in both the burlettas. The biggest hit of the whole program was Mr. Rawson and Miss Frances Clare in their little sketch, 'Just Kids,' in which they cleverly mingled sentiment and sunshine that carried the house by storm."

### VARIETY.

"Rawson and Clare--'Just Kids'--Majestic ('Bon Tons' Co.), Kansas City.

"Just Kids' is a very clever little sketch introduced in the olio of the 'Bon Tons' by Guy Rawson and Frances Clare. Mr. Rawson plays the part of a drunken son who proposes to the girl (Miss Clare) and is refused as she is be-

trothed to another and better man. The playlet has interest lightened by comedy and heightened by pathos. It is refreshing to see a touch of nature presented with different methods after so many bizarre efforts. Miss Clare's magnetism is a large force in the success. Both the idea and the manner of presentation are good.

"FAIRPLAY."

### NEWARK "EVENING NEWS."

"A Novelty at Waldman's.

"The action of the audiences at Waldman's Opera House this week in recalling Guy Rawson and Miss Frances Clare three and four times after every performance of their sketch, entitled 'Just Kids,' has a good deal of significance for

critical observers of the offerings in popular-priced burlesque theatres to-day. The characters in the sketch are a boy and a girl. They have been sweethearts since they first met as mere children, and their fondness for each other is expressed in such reminiscences of childhood's happy days, in such bashful avowals of mutual affection, such songs indicative of tender feeling, such truly feminine capriciousness on the part of the girl in reminding the boy of the difference in their social positions because her parents are wealthy, while his father is a drunkard, in such humiliating admittance of that fact by the boy while asserting that his mother is the best a lad ever had, and in such sympathetic comforting of him by the little maid as moves spectators, ranging from beardless youths

in the gallery to middle-aged men in the orchestra, to heartier applause than any of the clowning comedians or dashing serio-comics in the musical extravaganza or the vaudeville specialties provoke.

"The sketch is clean and wholesome in sentiment and is enacted in a naïve manner that emphasizes the charm in the boyish and girlish characterization. The effect it has on audiences shows conclusively that the patrons of popular-priced burlesque houses appreciate pure sentiment—in fact, prefer it to questionable jesting and tomfoolery. Furthermore, the presentation of such a sketch as 'Just Kids' shows that the managers of such entertainments as are given at Waldman's are constantly raising the standard of them."





"Wilkes-Barre, Pa., Four Weeks."

"Atlantic City, N. J., Nine Weeks."

"London, Eng., Four Months."

**PHILADELPHIA INQUIRER:**

"D'Amon works so differently from others that any one without giving him considerable thought would accept his work as superhuman, etc."

**PHILADELPHIA PRESS:**

"The Great White Mystery, D'Amon, ought to be programmed as 'Chester D'Amon, the Marvelous Mind Reader.' Audience bewildered, etc."

**PHILADELPHIA ITEM:**

"The array of baby carriages in The Girard Avenue Theatre lobby yesterday afternoon gave it the appearance that a mothers' congress was in session. The special matinee was given for the benefit of 'ladies only'. Judging by the number of women unable to purchase admission on account of the stringent fire laws, D'Amon might be induced to give extra matinees next week, etc."

"Philadelphia, Pa., Six Weeks."

"Allentown, Pa., Two Weeks."

"Baltimore, Md., Four Weeks."

**VARIETY**

June 7, 1907

"D'Amon is a big drawing card at the Girard Avenue Theatre, Philadelphia, etc."

**AN UNPARALLELED BOX OFFICE ATTRACTION  
THE GREAT WHITE MYSTERY**

**D'AMON**

**The  
BILL BOARD**

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"The entire press of Philadelphia gave D'Amon flattering notices about his work, and the audience went fairly wild over his mind-reading tests, drawing the better class of people two and three times, etc."

"Camden, N. J., Two Weeks." **The Most Mystifying Mental Telepathic Marvel in the World** "Altoona, Pa., Three Weeks."

**PHILADELPHIA LEDGER:**

"D'Amon's performance is undeniably interesting. Owing to the number of people being unable to gain admission during the week, Manager Miller announced last evening that he was negotiating to hold 'The Great White Mystery' over another week, etc."

**"WE PLAY VAUDEVILLE"  
"WE PLAY THEATRES"  
"WE ALSO PLAY HALLS"**

Management

**FRANK MIGONE**

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PHILADELPHIA

**PHILADELPHIA NORTH AMERICAN:**

"D'Amon causes great wonderment at the Girard Avenue Theatre. He has a vein of humor that makes his conversation sparkle, etc."

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"D'Amon is more mystifying than Miss —, as his mind reading is given in full view of the audience, and not, as was the case of Miss — last Spring, who gave her exhibition from under a sheet, etc."

"London, Can., Five Weeks."

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"THAT NOVELTY SINGING AND CONVERSATIONAL DUO" invite offers. High class Vaudeville and Burlesque. PLAY ANYTHING CAST FOR. Miss Emerson, experienced principal boy and the phenomenal baritone and double-voice vocalist. WANT TENOR SINGER for our new act. Address as per route.



JNO. P. **Rogers AND Deeley** BEN

NOW PLAYING "ROBINSON CRUSOE" AND HIS MAN "FRIDAY"

Wish all friends a Merry Xmas and a Happy New Year

**Booked Solid 1907-8**

**Management JESSE L. LASKY**

When answering advertisements kindly mention VARIETY.

"DAGENS NYHETER," STOCKHOLM.

20th June, 1907.

"Signor Enrico Palmetto is here. We had heard so much about him that when we went to his concert last night we expected to be treated to an exquisite pleasure and let us say at once we were not disappointed.

"A better voice has not been heard in this city for a long time."

"Signor Palmetto seems in appearance to be a mere bric-a-brac, but as soon as he opened his mouth he captivated the whole crowded audience.

"He is the possessor of a fine natural tenor. While of an intensely dramatic temperament and in every way fitted for grand opera work, he nevertheless is capable of the most delicate pianissimo and mezzo voice passages.

"He had eight curtain calls and was forced to give three encores."

"LE FIGARO," PARIS

"LE FIGARO," PARIS. 12th Mar. 1903. The pleasure to introduce to the new star, and to the Parisian public, a pupil of the great teacher, Mr. de Falla, is a world-wide event. He has a magnificent voice, and is world-famous for his songs, which are equal to several tenors and sopranos. His songs, and his songs, are seldom heard from native, and after the concert, an air from "Rhapsody" and "The Song of the Wild" to become wild with enthusiasm.



**SIG. ENRICO PALMETTO**

**"MÜNCHNER ZEITUNG" MUNICH.**  
17th Decemr. a  
Impression by  
'Geymullhaus'  
and has the  
work. The  
quality and  
music

[illegible]

**'LE COURIER,' SAVOYER.**  
26th Mar.  
Enrico Palmetto's  
did Hall' this c  
treat such as  
program

**"LE COURIER," SAVOIE.**  
26th May, 1908.  
Signor Enrico Palmetto's concert last night at Savoiada Hall such as is heard nowhere of the most exclusive circles of the outside cities and the program was a triumph for Signor Palmetto, a master. His tenor is remarkable, powerful, capable of producing strong, healthy, pleasant, and lyric effects. Signor Palmetto's opera proclivities were amply demonstrated when he was heard in a more victorious and more regular orchestra. A larger and more powerful orchestra and a larger

**"STAATS ZEITUNG," LUCERNE**

"STAATS ZEITUNG," LUCERNE  
last night before a crowded audience in the Municipal hall was highly favorable. The new play by M. de Sion, "Le pouvoir est une âlégrie," too much appreciated each vote. The large number of votes cast in his favor did not dilute the power he has as a lake very beautiful dramatic talent. In Lucerne surrounded in a rather magnificent way. He has achieved in his passages a triumph which will be a delight for the audience of this new terror marvel."

"LE MATIN." PARIS.  
30th Oct  
yesterday

"LE MATIN." PARIS. 30th October, 1905.  
 Yesterday before an  
 audience of about 6,000 people we had the  
 pleasure to hear the great new star tenor.  
 Signor Enrico Palmetto.  
 "The great tenor has a voice which combines  
 sweetness and power and he has temperament  
 which makes him equal to any dramatic climax  
 or moment. He is a man of handsome physique  
 and prepossessing stage appearance. He capti-  
 vated the audience at every number. Presi-  
 dent Loubet and his staff, who attended the  
 concert, called the gifted tenor to his box and  
 presented him the Diploma of Honor, as a re-  
 ward for the great pleasure afforded."

"LE FIGARO," PARIS

**"LE FIGARO," PARIS.**

"An audience which taxed the capacity of the Trocadero to its last bent greeted Signor Enrico Palmetti yesterday at the grand concert. When Signor Palmetti made his first appearance at out midnight last May we predicted for him a great success in the future. That we were right yesterday's ovations proved when this wizard of song appeared on the stage. His remarkably powerful tenor of heroic proportions, combined with his ability to select a program which pre-eminently pleased the audience will soon secure him a position as a favorite in this city. The President awarded him the Diploma of Honor after his appearance."

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A DECIDED NOVELTY

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The TALKING COMEDY ACROBATIC Act

ED.

# MULLEN AND CORELLI

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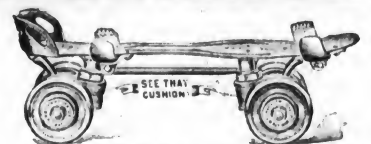
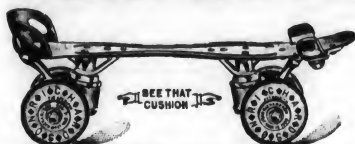
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## TO WHAT THE CRITICS FROM COAST TO COAST SAY OF

# MAY TULLY

In MATTHEW WHITE, Jr.'s ORIGINAL ONE-ACT PLAY

Booked for Seventy Weeks by United Booking Offices

Staged by HARRY LEONHARDT

NOT AN ADVERSE CRITICISM

### WHAT NEW YORK SAYS:

May Tully's sketch, "Stop, Look and Listen," has become a vaudeville classic. One can readily understand why Miss Tully is so anxious to appear in the play which Mr. White is writing. It is along amusing and original lines and its main idea is a real novelty. Miss Tully has an excellent opportunity to show that she is a comedienne of fine ability. She has a luxuriant line of slang, and also takes occasion to give her imitations. Her take-off of Ethel Barrymore was well-nigh perfect.—Theodore D. Rousseau in the "Morning Telegraph."

Miss Tully makes her individual bow to vaudeville in a decidedly clever sketch. In the part of a stranded "barnstormer" she has a quantity of exceedingly bright lines and some picturesque slang. In everything she did Miss Tully showed ability of an unusual order, being endowed with an exceedingly attractive personality and a speaking voice of exquisite quality. Her imitations of Ethel Barrymore, Mrs. Carter and Marie Cahill were well enough done to merit serious notice.—Rush in "Variety."

May Tully and Company presented a new and particularly entertaining little sketch which proved just the right kind of a combination of humor and pathos splendidly acted by Miss Tully and her assistants. Miss Tully gave some clever imitations, which were warmly applauded, and near the finish of the sketch, where she acts an imaginary scene to impress the girl to whom she is giving advice, she rose to real heights of emotional expression. The act is one of the best of its kind.—Henry Ott in the "Clipper."

May Tully and her company in "Stop, Look and Listen" was the hit at Keith's last night. The playlet is one of the best seen on the vaudeville stage in a long time.—"American."

This sketch, which shows a stranded actress at a railroad station influencing a stage-struck country maid to stick to her cows and her lover, is proving even more popular in its second season than it did in the first. Miss Tully's impersonation of the actress walking the ties is a breezy bit of natural acting, with two imitations of Mrs. Carter and Ethel Barrymore thrown in, to say nothing of an admirable bit of emotional acting. The sketch was originally a magazine story, and is now being amplified into a four act comedy. It was through this process that Miss Rose Stahl's play, "The Chorus Lady," was evolved, and there is every indication that "Stop, Look and Listen" will follow the happy lead of its predecessor.—George Henry Payne in "The Evening Telegram."

Miss Tully is one of the few actresses on the vaudeville stage to-day who combines talent, ability and power. She has an excellent sense of humor, a robust voice and an engaging temperament. She is also versatile and has the knack of expressing deep emotion that some of our leading ladies ought to copy.—"The Evening Mail."

May Tully came back to the house in which she scored her first success and was afforded a very hearty welcome. She appeared in Matthew White's little play, "Stop, Look and Listen" and compelled attention by the force and versatility of her efforts. It only remains for some really shrewd manager to "discover" Miss Tully, when she will be heralded as one of the very few actresses with talent out of the ordinary.—"Dramatic Mirror."

### WHAT BOSTON SAYS:

One of the notable numbers on the varied bill at Keith's this week is a short one-act play entitled "Stop, Look and Listen," written by Matthew White, Jr., and acted by May Tully and her company. Miss Tully as the actress appeals keenly to the audience, and the pathos of some of her speeches about the player's daily round had almost the same effect on her hearers as it did on the simple minded girl to whom the warnings were given.—"Transcript."

There is a little one-act play at Keith's this week called "Stop, Look and Listen" that in the course of twenty-five minutes gives the audience all the pleasure to be derived from a drama in three or four acts and occupying the best part of an evening. It is, in fact, a drama in miniature. The artful combination of pathos and comedy in a piece that entertains from first to last makes "Stop, Look and Listen" an ideal number on a vaudeville program. The play is admirably acted by Miss Tully and two assistants.—"Journal."

An entertaining playlet which treats of a country girl and her idea of the stage. The story is interesting as well as entertaining, has a good moral lesson, and shows well the ability of Miss Tully, one moment as a comedienne, and the next as an emotional actress. Her presentations of the manner in which Ethel Barrymore and Mrs. Leslie Carter would sing "Waiting at the Church" were immense hits.—"Post."

May Tully, in her unique sketch gives remarkable impersonations of Mrs. Carter and Ethel Barrymore, with just a touch of emotional acting that reveals unusual talent.—"American."

"Stop, Look and Listen" is full of surprises, dramatic situations and laughs. As a vehicle for introducing the talent of Miss Tully nothing better could have been selected, and nothing has been seen in the Hub for many moons, which, from a dramatic standpoint, far outranks this tabloid drama with the railroad name.—"Herald."

### WHAT PHILADELPHIA SAYS:

The sketch has real dramatic quality, and Miss Tully in the role of a stranded actress shows sentiment, feeling, emotion and a sense of humor, all controlled and directed by a histrionism that is assured and sincere.—"Evening Telegraph."

Miss May Tully, who is an accomplished emotional actress, essayed the leading role of an actress who had been stranded and was wending her devious way to the Bialto by the tie route. The sketch is an object lesson for fair. It won the favorable opinion of the audiences yesterday and should have a career that would last for ages. Miss Tully is a clever woman.—"Inquirer."

Miss Tully is a wonder—a real acquisition to the vaudeville stage. She acted wonderfully well, and richly deserved all the applause she got, and there was lots of it.—"North American."

### WHAT WASHINGTON SAYS:

May Tully and her company, in an interesting one-act play, "Stop, Look and Listen," by Matthew White, Jr., gave as clever a bit of acting as has been seen on the vaudeville stage here in a long time.—"Post."

Miss Tully shows marked ability and works hard. She has a clever one act sketch by Matthew White, Jr., editor of "The Argosy" and the dramatic editor of "Munsey's Magazine." The play is bright and realistic.—"Times."

### WHAT BUFFALO SAYS:

Miss May Tully is giving a most unusual vaudeville sketch at Shea's this week. Her work presages a certain future as an emotional actress of the strongest calibre.—"Times."



May Tully from Life. Specially Drawn by Bert Levy.

### WHAT PITTSBURG SAYS:

A clever sketch, which not only preaches a much-needed sermon for stage-struck girls, but also gives May Tully an opportunity to prove how clever an actress she is. She entertains and amuses all the time, and her straight work evinces unusual native power and discretion.—"Gazette-Times."

May Tully and her company of two others have another of the biggest hits called "Stop, Look and Listen." Miss Tully is a delightful actress, versatile and vividly real in her portrayal of the stranded actress at a country crossroads. Her impersonations were especially clever and throughout the piece she gave new evidence of histrionic equipment.—"Dispatch."

May Tully is an emotional actress and a portrayal of feminine character who represents the new departure in vaudeville offerings. Nothing quite like that which she attempts, with credit to herself and the author of her playlet, has ever been seen here before.—"Leader."

May Tully and Company come to the fore with an altogether charming little sketch entitled "Stop, Look and Listen." With this clever monologue, the playlet gives Miss Tully an opportunity to demonstrate her histrionic ability in a striking manner.—"Press."

### WHAT SAN FRANCISCO SAYS:

May Tully portrays her character so dramatically that the scene is a good one for any stage-struck girl to see. It has a great deal of truth in it and this truth is presented in a method that is likely to be more effective than plain statements or sermons would be.—Winan in "The Examiner."

No error in discernment was committed when the Orpheum managers selected May Tully for top-line distinction this week. Her performance redeems the majority of the eulogistic forewords pledged in her behalf. It almost convicts the press agent of modesty in his bestowal of laudatory adjectives.—James Crawford in the "Call."

A clever travesty on the alluring lights of Broadway, and the hit of the evening.—"Bulletin."

Miss May Tully was the dramatic class of the bill and she scored big in an original one-act sketch which was a well balanced blending of humor and pathos by Matthew White, Jr. As the actress Miss Tully showed remarkable talent. She was sympathetic and lovable when the part required it, and then again she appeared in the natural roughness of the hardened woman who is worldly wise.—"Chronicle."

### WHAT DETROIT SAYS:

A tiny picture from theatrical life revealing a sidelight on the profession seldom caught by the layman and with a good lesson for stage-struck girls.—"Journal."

The wise and wary have long since grown skeptical of the press agent's advance rhapsodies. This time his praise for Miss May Tully was only faint shadow of the truth.—"Free Press."

The honors of the present week's offering really belong to May Tully, who puts on a clever bit of comedy in the sketch called "Stop, Look and Listen." It makes a noise like a railroad crossing and it really is a bright and snappy story.—"Times."

### WHAT LOS ANGELES SAYS:

They're so scarce—real works of art—that you must take off your hat when one goes by. This is only a vaudeville sketch. But the girl in it! Her name is May Tully. She is more than an actress; something delicate and rare; a woman satirist; a vivisectionist of her own kind—of actresses. In the sketch Miss Tully is so true to life, so genuine in her humor, so touching in her pathos, so manifestly real in every gesture, that the whole is a work of vivid present day dramatic art such as the Orpheum stage has not seen in at least a year. Miss Tully would be worth going to see if the rest of the bill were unutterable.—"Times."

### WHAT CLEVELAND SAYS:

See May Tully! She's worth it. May Tully is one of the few and vaudeville is immensely enriched by the acquisition of this versatile actress. The sketch is closed with a rare bit of emotional acting which silenced onlookers into a tearful tenderness.—"News."

### WHAT NEW ORLEANS SAYS:

In impersonations, light comedy and emotional work May Tully is without doubt the cleverest woman who has been at the Orpheum this year. Her work is handled with that skill and technique that is usually expected from the greater stellar lights of the stage of whom we read for months before their appearance.—"Harlequin."

One of the most artistic bits of acting that has been seen at the St. Charles in some time is offered there this week by Miss May Tully in her character playlet, "Stop, Look and Listen."—"Times-Democrat."

### WHAT SYRACUSE SAYS:

There is a new act at Keith's which compels more attention from students of the stage than is usual and accents the advice that if you wish to keep up to the minute you must watch the vaudeville. This is Matthew White's "Stop, Look and Listen," which he has so cleverly written around Miss May Tully's talents. Not a thing is pitchforked upon the stage or dragged on with a lariat. Just so surely as the actress goes back to Broadway, so does this act go back to the good old days when honest stuff was demanded in playlets.—"Journal."

Punctuating the laughing and eye-opening numbers on the bill this week is a playlet ("Stop, Look and Listen") which so pleasingly combines comedy and pathos and is so sympathetically interpreted as to make it one of the most enjoyable vaudeville sketches presented here this season.

The piece is breezily written and contains some clever hits on stage life, with occasional touches of the real thing in sentiment and an opportunity for the display of a bit of strong dramatic and an opportunity for the display of a bit of strong dramatic work. Miss May Tully makes a decided hit as the actress. She is bright and breezy in the lighter parts, puts the requisite amount of feeling into the serious lines and in the strongly dramatic scene she is forceful and convincing. Her impersonations of Mrs. Leslie Carter, Ethel Barrymore and an East Side girl singing "Waiting at the Church" are enthusiastically received.—"Post-Standard."

### WHAT ROCHESTER SAYS:

Miss Tully is an actress of unusual attainments and resource and mistress of many branches of her art.—"Democrat."

Miss Tully presents an electrifying bit of emotional acting in her skit, "Stop, Look and Listen."—"Union Advertiser."

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Herbert Hall Winslow  
and Ned Nye's  
Original Comedy

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ROOM"

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TALKING ACROBATIC COMEDIANS.

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"Girls of Other Countries"

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The Act That Depends on Merit For Success—Splendid Costumes—Novel Scenery—Art the Predominating Note While Act Is On.

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"IT'S UP TO YOU, WILLIAM"

# HARRY **THE KRATONS** ETHELYN

**Original Pantomime Hoop Act**

**"HOOP  
LAND"**



**"HOOP  
LAND"**

**THE ONLY ACT OF ITS KIND IN THE WORLD**

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This season with Chas. H. Waldron's "TROCADEROS," "The Broadway Show in burlesque."

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"COME BACK TO  
OLD MANHATTAN,  
DEARIE"

"YOURS IS NOT THE ONLY  
ACHING HEART"

"AT THE OLD CROSS  
ROADS"

"JUST YOU and I"

"DON'T YOU  
UNDERSTAND,  
HONEY?" &c.

ALL  
the  
English  
Songs

"I'VE GOT A SPOONEY-  
OONEY FEELING"  
(CLAIRE ROMAINE.)

"IT'S A DIFFERENT GIRL AGAIN"  
(WHIT CUNLIFFE.)

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**Greetings to All**

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ALL SONGS  
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VESTA VICTORIA  
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TO ALL OUR FRIENDS BOTH FAR AND NEAR

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GENEROUS RECOGNITION FROM A NOTABLE SOURCE.

Chicago Tribune Editorial--Nov. 16, 1907.  
"END OF THE MERRY WAR."

"Notwithstanding oft repeated assertions and indignant denials, it appears to be understood that the so-called 'vaudeville war' will shortly end and that the hostilities which have enlivened the columns of the newspapers will be suspended. That this conclusion will be welcome to the managers engaged in the rivalry is not to be doubted, and that the contest was unfortunate for both sides is easily manifested by the willingness with which an understanding has been reached.

"To the patrons of vaudeville, those who like that sort of thing, the entertainments of the last five years have been eminently satisfactory. Nobody has ever complained at a first-class vaudeville house that he was not getting the worth of his money, and the constant accession to the vaudeville ranks of men and women who have won popularity and distinction on the legitimate stage has maintained a standard that was generally creditable. Assuming that the managerial agreement leaves matters as they were several months ago, there is no good cause for complaint. At that time the good salaries and opportunities for work proved helpful both to the actor and the vaudeville business, and there was never any trouble in giving an entertainment perfectly acceptable to the thousands of amusement seekers who enjoy a variety of diversion.

"So, save to the occasional 'star' who has been raised to unusual and unexpected prominence, and who has commanded a salary sadly out of proportion to merits possessed, the end of this merry war will be in no sense a calamity. It may be suggested that possibly the vaudeville business has been a trifle overdone and that the return of ambitious venturers to their regular fields of activity will rather prove a blessing than misfortune."

referred to by the Chicago Tribune will be offered in the future as in the past and under the same direction at the Majestic, Haymarket and Olympic theatres.

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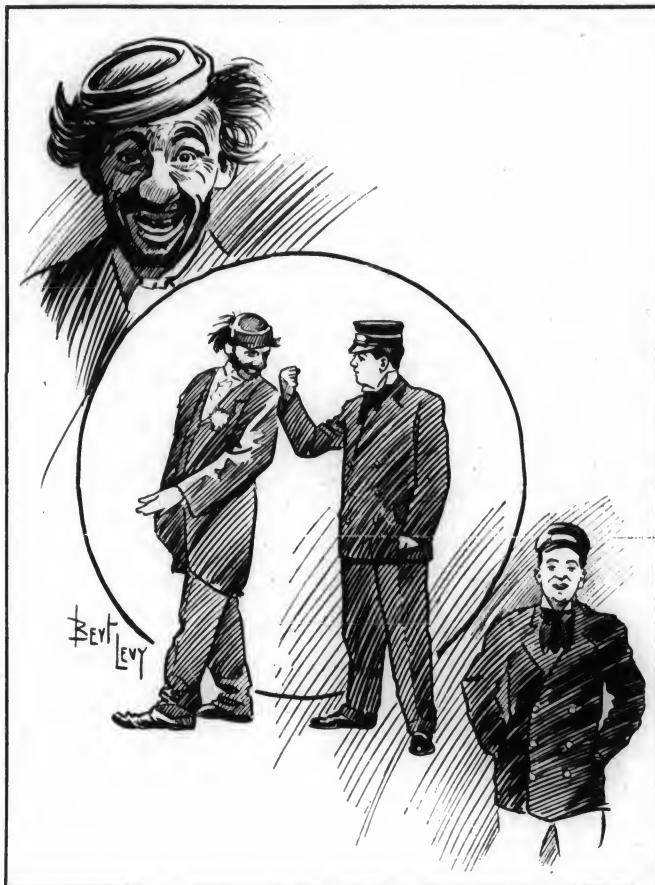
HARRY

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ENGLISH DANCING  
DOLLS

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GEOFFREY O'HARA, Baritone

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Direction of HARRY LEONHARDT



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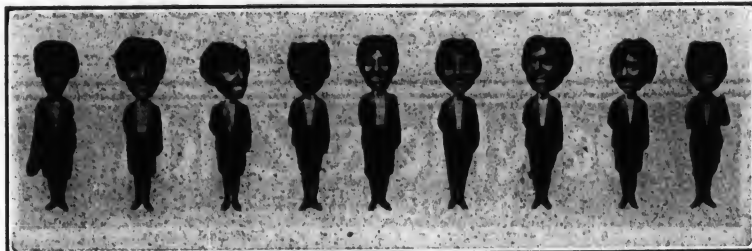
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DOING WELL, THANK YOU.  
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**Grace Orma**  
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We make them laugh because we work in harmony.

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Week Dec. 16, Lyrio, Dayton, Ohio.



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AN ADVANCED

**CYCLE ACT**

PRESENTING

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THE TOWN TOPIC TICKLE  
TALKERS and TIP TOP TICKLE  
SINGERS, Tickling more abundantly  
at Keith's, Syracuse, this week.  
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MUSICAL  
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THE  
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SAID

THIS WAS A H— OF A (VAUDE-  
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AS SHERMAN SAID, "WAR IS HELL."

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Most talked of act in Vaudeville.  
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15 Mins. in One.  
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Representative, ALBERT SUTHERLAND,  
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BIG SUCCESS THIS SE-  
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2nd season with Williams' "Imperials."

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Presenting "THE STOLEN KID."

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We carry special scenery and electrical effects.

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**"A COUNTRY BOY'S LUCK"**A rural comedy playlet with original ideas and  
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Watch for the new act in January.  
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One of the three characters in their big laughing  
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Watch 'em on the Sullivan-Conradine Circuit.

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"TROLICS IN A DINING ROOM"

Big Success on Western States Circuit.

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**LEO ST. ELMO**"The Musical German."  
14 Minutes in "ONE."

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"EMPIRE SHOW"

DIRECTION W. E. KISS.

"ISS DOT SOY"  
GEORGE KLEIN

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The Sensational Acrobatic Comedians.

MONTAMBO and HURL-FALLS

The Fear of Comic Acrobats

IMHOF and CORINNE  
"IN A STRANGE HOTEL"

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CONTRALTO, THAT'S ALL

ED. THE TWO EXTREMES

JOHNSTON and BUCKLEY

"Why, Ker-Solt-ny"

AL. ZIMMERMAN

Character and Singing Comedian.

LEW H. SPOOLER

MUSICAL DIRECTOR

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**4 NELSON'S COMIQUES**

THE LARGEST TRIO OF COMEDY ACTORS.

WORLD FAMED

DUNEDIN TROUPE



BOOKED SOLID TO 1909 BY MARINELLI.  
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MR. and MRS. GENE HUGHES

IN "SUPPRESSING THE PRESS."  
BOOKED SOLID.

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A Good Singer of Good Songs.

JOSIE AINSLEY

Direction of JAMES J. MORTON.

SUTTON  
AND SUTTON

The Rube and the  
Living Pumpkin

En Route with the  
High School Girls

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Coccia and Amato

NOVELTY DANCING SKETCH.

"The Mixer and the Maid."

IN VAUDEVILLE

"The 5 Majors"

(FRANK MAJOR & CO.)  
Address, FRANK MAJOR,  
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Strongest Singing Act in Vaudeville.  
Magnificently Costumed.  
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Still on the Theatrical Platform.

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Singing Comedian and Monologist, Introducing

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Time all filled.

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THAT NATURAL JEW COMEDIAN WITH THE  
BIG VOICE.

FRED. RUSSELL

Signed season 1907-08 with Rents-Santley Co.

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K. & P. CIRCUIT.

AL. MAYER, Agt.

WEEK DEC. 16, GAIETY, SPRINGFIELD, ILL.



Hughie Cona as "Dr. Louder," of

CONN, DOWNEY & WILLARD

ECENTRIC HEBREW COMEDIAN

HENRY FINK

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After Dec. 21. Address, CHESTER, PA.

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In a Unique Musical, Singing and Dancing Act.  
Add. all Com. to AARON KESSLER,  
Hammerstein's Victoria Theatre, New York.

Walter S. Dickerson

"Senator Stobbins, the Yankee Rube."

Address care VARIETY.

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PRINCIPAL COMEDIAN.

The Bohman Show.

Management, Jack Singer.

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VICTORIA

MURRAY SISTERS

Direction AL SUTHERLAND.

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cocktails and stew and wheat cakes.



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HOBOKEN, N. J.

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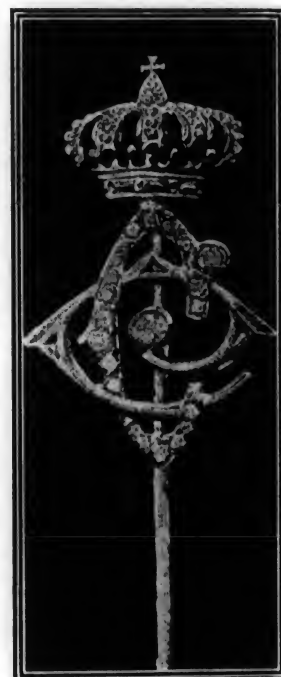


# HORACE GOLDIN=JEANNE FRANSIOLI



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# VARIETY

VOL. IX., NO. 2.

DECEMBER 21, 1907.

PRICE TEN CENTS.



# MORRIS RETURNS HOME FROM WESTERN TRIP

The Independent Agent Still Defers a Statement, But Many Rumors Are Afloat.

William Morris, the independent agent, who is looked to by the vaudeville artist as the leader of any opposition which will arise in the vaudeville branch of theatricals, returned to the city on Wednesday after a week's trip in the West.

While away Mr. Morris visited Cleveland, Chicago, Cincinnati and St. Louis. In Cleveland, the agent holds a contract to book the vaudeville acts to play at the new Hippodrome in that city, which will open December 30th, and in St. Louis, the new American Theatre, to open about the middle of January under the management of the American Theatre Company, now operating former K. & E. houses in St. Louis, Louisville, Milwaukee and Kansas City, will also be booked by Mr. Morris.

"I have nothing to say for publication now," said Mr. Morris to a VARIETY representative upon his return. "You seem to know where I have been. There is no need to deny it, but I have nothing to tell."

"I can only repeat what has been printed in VARIETY before; there are matters maturing, and when completed I shall give them out."

In reply to a question as to whether he would have a circuit before the end of this season, Mr. Morris replied in the affirmative, but would go no further.

Despite the secrecy with which Mr. Morris covers his operations, there were many rumors on Broadway this week of his plans. One agent said he has been informed from the Morris office not to book certain acts which were mentioned until Mr. Morris returned home, and the general report lead to a belief that an announcement was shortly expected from Morris which would place his office once again in substantial opposition to the United Booking Offices.

To all these reports Mr. Morris refused to reply, reiterating what he had previously said.

Cincinnati, Dec. 20.

The coming of William Morris, the New York vaudeville agent, to Cincinnati caused a theatrical scare in the city. Max Anderson and Jos. J. Rhinock arrived on the same train with the agent, and in the city at the same time also was Louis Cella, of St. Louis, who is reported to be connected with the New Yorker in whatever project is on foot.

While Mr. Morris was here, it was stated in an interview with him that Mr. Cella was a partner of Mr. Morris in the theatrical ventures now operated by them, and "The Commercial Tribune" said, commenting on Mr. Morris' visit:

"This much is positively known, however, that Mr. Cella of race-track fame, is Mr. Morris' backer, and as Mr. Cella's wealth figures in the millions, it is safe to say they will eventually get what they are looking for."

"All vaudeville interests are watching very closely the present

movements of Mr. Morris, and Messrs. Anderson and Rhinock, who start for Chicago in the morning, are keeping their eyes turned in Mr. Morris' direction."

To a VARIETY representative, Mr. Morris said: "I intend to stick in the vaudeville business, and as I advertised, am willing to take an interest in a house here. Just how soon I can do so I cannot state now. In the matter of actual development my trip here at this time will not bring out anything further than to show my intentions. I like Cincinnati, and will land a house here, I feel sure."

Messrs. Anderson and Rhinock, who are interested in the Columbia, the only vaudeville theatre in Cincinnati, announced if Mr. Morris was willing to pay their price, they would rent him either the Walnut or Olympic, or both. Last Friday the title of the Walnut passed to Nicholas J. Walsh for an expressed consideration of \$80,000. It does not affect the ownership, nor is that the value of the property, estimated to be worth \$250,000.

Mr. Morris is said to have asked Anderson & Ziegler to place a figure upon the Columbia Theatre. It is also authentically reported that Mr. Rhinock, said to be a partner of Cella's in racing ventures, endeavored to persuade Mr. Morris to remain out of Cincinnati.

Louisville, Dec. 20.

The "Evening Post" this week printed the following extracts:

"Plans for a new independent vaudeville circuit have been completed in St. Louis, and in it will be included the Mary Anderson Theatre. At the head of the new circuit will be William Morris, and associated with him the Oppenheimer Brothers, of St. Louis.

"The new circuit will be a powerful one, and assures the Mary Anderson vaudeville of the high class that has characterized the house. With the exception of the four performances by Bertha Kalich, in keeping with a contract made last year, the house will give nothing but vaudeville."

TREMONT CLOSING JAN. 4.

Boston, Dec. 20.

Klaw & Erlanger's vaudeville will leave the Tremont Theatre Jan. 4 (week Dec. 30). That closes "Advanced Vaudeville" for Boston.

LOUIS MANN, THE SERIOUS.

Announcement is made that upon the completion of his present vaudeville tour Louis Mann will star in a new play which will introduce the comedian in serious character work, and mark the end of his light comedy efforts.

He is appearing at the New York Theatre this week in an adaptation of "All on Account of Eliza," arranged by Clara Lipman (Mrs. Mann).

MOVING PICTURES IN 23D STREET.

The Twenty-third Street Theatre will stop playing vaudeville when the Fifth Avenue changes its policy from the present stock to variety shows once again.

The program for the Twenty-third street house seems to be a moving picture show which will run from 10 a. m. until 11 p. m.

Harry Leonhardt, the manager of the Twenty-third Street house, will remain with the United Booking Offices, and likely take up the production end of the agency, as outlined in VARIETY some time ago.

The Keith-Proctor Fifth Avenue Theatre will once again become a vaudeville house, commencing Jan. 6. Its present occupant, the Spooner Stock Company, will vacate before that time, playing the Majestic in Brooklyn.

The last vaudeville given in the Fifth Avenue, excepting the Sunday night concerts which have been continued with acts drawn from the Keith-Proctor houses in Newark, Jersey City and Elizabeth to make up the shows once weekly, was when P. G. Williams and William Hammerstein could not be enticed away from the Morris office.

It was thought at that time the house would act as opposition to Hammerstein's Victoria. Instead, it reacted upon the attendance at the Keith-Proctor 23d Street theatre, and the variety shows were given up for stock.

HAS ENGAGED CISSY LOFTUS.

Cecelia Loftus, the mimic, who closed with "The Lancers" Saturday night in New York, will spend six weeks in vaudeville under engagement to Kohl & Castle, beginning about the first of the New Year. She has secured a leave of absence for that length of time from Henry Miller, to whom she is under contract for his productions.

Miss Loftus opens at the Chicago Majestic on Jan. 6. She will play one week more out of town and may then finish her six weeks in the Hammerstein. Williams and K.-P. houses of New York. Robert Grau did the booking.

D'ORSAY WAITING.

Nothing but time remains between Lawrence D'Orsay and vaudeville. Mr. D'Orsay has his company, sketch and himself all in readiness; M. S. Bentham is supposed to do the rest, and when the agent sounds the bell, the English comedian will commence upon his vaudeville journey for the first time.

GERMAN AGENTS FORMING ASSOCIATION.

A meeting of all the German variety agents, particularly those from Berlin, has been called for this month in Hamburg, where a big fair is being held.

Once each year a German city is selected for a prolonged trial of all acts which may wish to display themselves. Managers and agents from all over the continent attend, and the occasion this season has been chosen to combine the agents of Berlin into an association.

There are about 25 agents in the German capital who are wanted in the union, but there are from 50 to 100 in all who may be eligible.

SUNDAY OPENING FAVORED—IF.

Any steps taken to secure legislation at Albany this coming session to permit more freedom in the theatres on Sunday will be favored by the White Rats of America provided certain evils, in existence at present and not working for the interest of the artists, are remedied.

The vaudeville artist as a unit would be a very important factor in any Albany law-making looking towards a freer Sunday for the manager. The natural opposition which will arise at any suggestion of a liberal Sunday law from the church element and "up-Staters" would be substantially fortified could it oppose any measures introduced with the disapproval of the actor, who is a large part of the Sunday entertainment.

At the offices of the White Rats this week, R. C. Mudge, president of the organization, said:

"The White Rats believe in shows on Sunday. It is better for the artist and the manager; meaning more money for both, and the artist would support any action taken to insure the permanent and full opening of the vaudeville theatres on the Sabbath under proper conditions."

"The White Rats do not believe it equitable that acts shall be shifted from one theatre in a city where Sunday concerts are not allowed to another theatre in a city where they are, without compensation for the extra performances. The artist agrees to play at a house, and is willing to appear at all legal performances, whether there are twelve or fourteen weekly, but he does not want to give away his services in another house because the management can not keep open on Sunday the house where he was originally booked."

"Another objection we have is to the free 'trial' shows on Sunday. We do not believe any act should appear unless it is paid, and the number of acts which work for nothing at these Sunday shows simply keep off the bill recognized vaudeville artists who would be in demand otherwise."

"The White Rats, as I said before, favor Sunday shows, but only under proper conditions."

NEW YORK CLOSING DATE.

The New York Theatre will revert to its former occupation as a legitimate house after the week of Jan. 20, when the final "Advanced Vaudeville" will be played in it.

This is one week earlier than was expected, and will mark the end of Klaw & Erlanger's vaudeville existence.

Following the variety performances will enter Florenz Ziegfeld's "The Soul Kiss," with Adeline Gence, the premier dancer from the Empire, London, as the feature.

The revue planned by Mr. Ziegfeld for the theatre about the same time will be held over until the roof garden season opens upstairs next summer.

The principals engaged for the revue will have roles in the piece.

NAMED AFTER MABEL BARRISON.

Chicago, Dec. 20.

Joseph E. Howard's new vaudeville theatre at Waukegan, Ill., opens Dec. 22. It is called "The Barrison."

The Western Vaudeville Association will furnish the acts. N. Glickauf is to be local manager.

# VARIETY

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Vol. IX. DECEMBER 21. No. 2.

A Merry Christmas.

We offer our thanks and sincere ap-  
 preciation to the many senders of tele-  
 grams, cables and letters congratulating  
 VARIETY upon its Anniversary Number,  
 and extending their good wishes for the  
 future.

The favor met with by the issue was far  
 beyond either our hopes or anticipation.  
 Each year of the two we have been for-  
 tunate to celebrate by a special Anniv-  
 ersary Number. VARIETY has tried to  
 avoid the beaten paths of all big issues,  
 and accepted the occasion as opportune  
 for especially invited contributors to voice  
 their own views in their own language.

Our readers have the writings of our  
 staff before them fifty-two times each  
 year. If it does not become tiresome we  
 are surprised and the compositions of  
 others, not professional writers, should  
 come as a distinct relief—it does to us.

For the success of the Second Anniv-  
 ersary Number, we freely and gladly  
 credit the contributors to it. Each and  
 every one. Every special article was read-  
 able, and was read, and our very best  
 thanks are here expressed.

Adams and Drew have dissolved part-  
 nership.

Adams and Kirk have joined Alf G.  
 Herrington's "Lady Birds."

Poli's, Scranton, donated its evening re-  
 cepts last Monday to a local charity.

Whit Cunliffe and Lily Flexmore arrive  
 next week. Both open at the New York  
 Dec. 30.

Fred Niblo and Josephine Cohan and  
 Company remain at the New York for the  
 second week commencing Monday.

Jos. Bernstein and "Kid" Griffo will  
 join "The Toreadors" next week at To-  
 ronto. Lew Rose is their manager.

Anna and Effie Conley are at the 58th  
 Street house this week in place of Netta  
 Vesta, who was taken ill early in the  
 week.

Truly Shattuck's engagement for the  
 Wintergarten, Berlin, as reported last  
 week, was arranged through Marinelli's  
 New York office.

Trixie Friganza and Radie Furman  
 were taken ill during the week at the  
 Grand Opera House, Brooklyn, having to  
 retire from the bill.

Louis Mann will play at the Colonial  
 week of December 30, remaining on the  
 United time for the balance of his Klaw  
 & Erlanger contract.

W. E. Ritchie, of the Ritchie Duo, the  
 "cycle act," has recovered the use of his  
 right arm, and the act will appear at  
 Keeney's next week.

The Piottis, character songs, have been  
 booked for forty weeks over the Sullivan-  
 Considine Circuit, opening at Duluth  
 Monday, December 23.

Elizabeth M. Murray, Toby Claude and  
 Schrode and Mulvey are awaiting con-  
 tracts for foreign time, secured for them  
 through Jenie Jacobs.

Julian Rose will commence a "jump" to-  
 day from the Tremont, Boston, to the  
 Garriek, St. Louis, where he will open to-  
 morrow (Sunday) night.

Eckhoff and Gordon declined to open the  
 performance at Fifty-eighth Street this  
 week, leaving the bill before the first  
 show. The Aerial Shaws replaced them.

The Cora Youngblood Corson Sextet  
 plays its first Eastern date at W. L.  
 Dockstader's Garriek, Wilmington, week  
 Jan. 6. Alf. T. Wilton is booking the act.

Vesta Victoria opens at the New York  
 for a return engagement on Dec. 30. Miss  
 Victoria may remain two or three weeks.  
 She will probably thereafter be routed  
 by the United Offices.

Albert Loyal and his dog "Togue," the  
 talk at present of the other side, was of-  
 fered to the Hippodrome management,

but declined. The dog is said to be  
 the most remarkably trained canine ever  
 exhibited abroad.

The Montrose Troupe, a foreign act and  
 an Orpheum Circuit booking, opens Mon-  
 day, Dec. 23, at the Majestic, Chicago, for  
 their American showing.

Mr. and Mrs. Max Hoffman (Gertrude  
 Hoffman) sail this week for London per  
 steamship "Oceanic," to be gone five weeks  
 on a pleasure trip. They will visit Lon-  
 don, Paris and Berlin.

Matt Woodward has been commissioned  
 to write a first part and burlesque for  
 Abe Leavitt's "Rentz Santley" Company  
 (Eastern Burlesque Wheel) for next sea-  
 son. He will also stage the pieces.

The Jackson Family of bicyclists have  
 been booked far enough ahead on the  
 other side to keep the act busy for an-  
 other year. They open next season with  
 a two months' engagement at the Circus  
 Busch, Berlin.

Minnie Du Pree, of Eckel and Du Pree,  
 will have a unique Christmas gift. While  
 the pair were playing Mahanoy City, Pa.,  
 recently Joe Eckel thinks he discovered  
 a pearl in an oyster served to him in a  
 local restaurant.

Jos. Weber, manager of Weber & Rush's  
 vaudeville house in Binghamton, Schene-  
 ctady, N. Y., and Atlanta, Ga., says he is  
 playing more costly and high class shows  
 at the three houses just now than ever  
 seen in them before.

Fred Zobedie, the acrobat, opened on  
 the Klaw & Erlanger circuit last week,  
 under his 25 weeks' contract. This week  
 Mr. Zobedie is at the Grand Opera House,  
 Brooklyn, playing Hathaway's, Lowell,  
 commencing Monday.

Maude Caswell and Arnold have decided  
 to remain abroad yet awhile, having re-  
 ceived considerable time over there. They  
 are at the Apollo, Dusseldorf (Germany),  
 until December 15. The month of Janu-  
 ary the act plays in Berlin.

Lucy Weston, the English songstress,  
 will open at the New York Jan. 6. Miss  
 Weston is bringing over two songs she  
 expects will become popular. One is  
 named "The Curate and the Maid;" the  
 other "Keep Your Feet Together." There  
 is a possibility that Miss Weston will not  
 come over here to play the time.

Grand Lodge President Green, T. M. A.,  
 will preside at the installation of the  
 newly elected officers of New York Lodge,  
 No. 1, at the Longacre Athletic Club Jan.  
 5. James H. Curtin, of the London The-  
 atre, is the newly elected president.

Florence Gale and Company were booked  
 for three weeks of United time this week  
 by M. S. Bentham. Miss Gale only lately  
 played her new sketch in vaudeville. The  
 present bookings are preliminary to an  
 engagement for the remainder of the sea-  
 son.

Eltinge missed two shows at Shea's,  
 Buffalo, this week, caused through an  
 operation for an abscess Mr. Eltinge was  
 obliged to undergo. Dr. T. Wright, who  
 performed it, operated on Eltinge for the  
 same thing a year ago in Vienna, while  
 both were visiting there.

Mrs. Heras, of the Heras Family of  
 acrobats ("K. & E. act"), fractured a rib  
 on Tuesday while at the Union Square,  
 but attempted to play the week out. The  
 engagement for Ottawa next week will  
 be canceled to allow the heavy under-  
 stander of the act a chance to recover.

Gus Elen has had only nice things to  
 say of America and Americans since his re-  
 turn to London. An artist there comment-  
 ing on it in a letter lately received says it  
 is so very different from a few years back  
 when foreign acts "hammered" the United  
 States before they even sailed for home.

P. Alonzo, the Poli Circuit general rep-  
 resentative, inadvertently disclosed the  
 other day that he is not a frequent church-  
 goer. While discussing the Supreme  
 Court decision rendered affecting Sunday  
 performances, Mr. Alonzo said, "Well, the  
 churches will have to close now, too." Asked  
 why, he replied, "They charge ad-  
 mission."

"Doc" Campbell, formerly of Campbell  
 and Johnson, has entered into a team with  
 Barber, late of the Barber-Ritchie Trio.  
 The new act played out the Campbell  
 and Johnson engagement at the London  
 Hippodrome, closing there Dec. 8. John-  
 son was taken suddenly ill some weeks  
 ago, returning to New York. He will rest  
 for a few months before returning to the  
 stage.

Maidie Scott, the Irish comedienne, is  
 due to arrive in New York to-day, and  
 will open at the Tremont, Boston, on Mon-  
 day. Miss Scott is a typical Irish girl in  
 looks, with black hair, blue eyes and the  
 roguishness of expression which goes with  
 the rest. She has played "principal boy"  
 parts in many of London's pantomimes,  
 and was the "Aladdin" in the spectacle  
 of that name.

Billy Noble, the "Dixie Boy," principal  
 comedian with "Twentieth Century  
 Maids," and his wife, Jeanne Brooks,  
 principal woman with Weber & Rush's  
 "Parisian Widows," will work as a team  
 next season. Both have been successful  
 in their chosen fields, and have been plan-  
 ning a big act which it is expected will  
 prove a feature. Just when they will  
 place it has not been stated.

Probably the record for rapid fire song  
 writing was effected last week when Jack  
 Norworth called up his collaborator, Al.  
 Von Tilzer, in New York on the long  
 distance phone from Boston and told him  
 he needed a new song at once. Mr. Von  
 Tilzer immediately hummed over a new  
 tune while Norworth made a mental  
 memorandum of the metre. Five minutes  
 later Norworth had a lyric written, again  
 called up his composer and sang over his  
 verses. That night the song was put on  
 with complete orchestrations and is now a  
 part of the monologist's act.



**WESTERN GOING IN TOLEDO.**

Toledo, Dec. 20.

Toledo will, in all probability, have another theatre before the 1908 season opens.

The new house will be devoted to burlesque and is to accommodate shows of the Western Wheel.

The Empire Circuit Company has been negotiating for some months for property on which to build, and the deal is said to have been closed to-day.

There is some dispute between the present and former owners over the frontage of the site, but it is expected that this will be adjusted shortly.

**EMPIRE CIRCUIT A BOOKING AGENT.**

Following the retirement of Walter J. Plimmer from the position of general booking agent for the Western Burlesque Wheel, the Empire Circuit Company has made application to the city License Bureau for a license to conduct a general booking business. Paul Wolff has been placed in charge of this department, but his name does not appear on the booking license, the position being merely that of an employee.

Plimmer and the Empire Company have adjusted their dispute as to the payment of back commissions claimed by the agent as still due him. This amounts to about \$2,000, of which Plimmer and the circuit will each receive 50 per cent.

Mr. Plimmer has moved into the offices of W. H. and Sim Williams, two floors below the Empire offices.

**BURLESQUE PLAYERS AID CHARITY.**

Chicago, Dec. 20.

A number of the female members of "The Strolling Players" company, while playing at the Dewey, Minneapolis last week, assisted a local newspaper in raising funds for ten destitute families.

Orna Deck and Toma Hanlon sold newspapers and realized about \$100 for the fund, while M. M. Thiese, who came from Mt. Clemens to reorganize and re-arrange the show, participated in the philanthropic event and ballyhooed.

The record highest price paid for a single newspaper in Minneapolis is \$7.50. The Elks Club, also active in the movement, has the copy framed with Miss Deck's name written on it.

**RIVALRY IN NEWARK.**

The theatres of the rival burlesque wheels in Newark, N. J., are engaged in a lively fight for business. Both have increased their advertising spaces, and are putting in extra attractions.

Charmion is the main attraction at the Shubert (the newly opened Western house) and Troja is the special feature at Waldmann's, the Eastern stand. It is possible that Troja will remain with the Bryant show for a few weeks beyond the Newark time.

**FROM TWO TO "THREE-A-DAY."**

Watertown, N. Y., Dec. 20.

The Orpheum Theatre here will not give up vaudeville, as stated in *VARIETY* last week. Instead, it has been decided to change the policy, playing three shows daily instead of two, as formerly.

Chas. P. Gilmore will have charge of the bookings hereafter. William Morris booked the house under the old style.

**"CLEAN" SHOWS IN NEW ORLEANS.**

New Orleans, Dec. 20.

Public clamor had swelled to such a pitch here over "unclean" shows at Greenwall's that Manager Henry Greenwall was moved to write a complaint to the headquarters of the Columbia Amusement Company (Eastern Burlesque Wheel) in New York protesting against the suggestiveness of the shows sent to his theatre.

Last week he received a reply from J. Herbert Mack, president of the Columbia Company. Mr. Mack instructed the local manager to discipline visiting burlesque organizations by ringing the curtain down on any show which in his discretion merited such drastic action.

The Columbia Company's head backed up this pronouncement by a pledge to Mr. Greenwall that he would be protected from any and all financial loss resulting from such a course.

Some such move on Mr. Greenwall's part had become imperative. His theatre was in bad odor. So strong was the feeling that all but one of the daily papers in New Orleans have refused to print the routine advertisements of the theatre, or recognize its existence in its editorial or news columns except in adverse criticism.

Manager Greenwall's stand is being commended, as is also the attitude of the Columbia Amusement Company's, and it is believed that the exchange of the correspondence quoted above will mark the beginning of a campaign for decency and cleanliness in burlesque here, which will put that form of entertainment in the place of respect which it occupies in those cities where it is subjected to sane and intelligent censorship.

The local agitation regarding Greenwall's doubtless had considerable to do with the radical measures adopted by the Columbia Company in its letter to the manager. Mayor Behrman wrote Mr. Greenwall last week that unless the performances in his house were improved the theatre would be ordered closed.

Mr. Greenwall replied by inviting the Mayor to name a committee to call and thoroughly investigate what the manager termed "the clap-trap of assassins of character." Both letters were published.

**EXCEPTIONS TO POOR BUSINESS.**

With the "Rose Hill Folly" Company the receipts at the Gayety (Eastern Burlesque Wheel), Columbus, O., suddenly jumped last week to \$4,000, as against a former average of below \$3,000. Idylla Vyner was the "added attraction" to which the sudden boom is attributed.

"The Behman Show," which has been doing phenomenal business all along the line, piled up a gross of \$5,800 in Baltimore last week. This meant a "turn-away" at every performance.

With these and a few other exceptions, however, the business for the ante-holiday week has been rather poor on both Wheels.

**THE FAYS' OWN SHOW.**

The Fays (John T. and Eva) will start on the road with their own vaudeville company this month, opening Dec. 30.

The Zarrow Trio, Cecelia Weston, Phil Staats and Elsie Benner have been booked for the organization by Walter Plimmer. The first stand is a secret.

**WESTERN CLOSING OPEN TIME.**

The Shubert Theatre (formerly Park) in Brooklyn opens next week as a stand on the Western Burlesque Wheel. The Shubert in Newark, N. J., began its career two weeks ago with Miner's "Bohemian Burlesquers" as an Empire Circuit property.

In the present arrangement of routes the Newark week falls in after Philadelphia, while the shows visit the Brooklyn house following the week at the Gotham, New York. This leaves only one open week in the Western Wheel, and that will be closed up when Schenectady opens around the first of the year.

By the opening of next season the Empire people promise to have two new houses in Brooklyn, the Williamsburg house and another on Flatbush avenue, and to make room for these, either some of the makeshift time in the West will be eliminated, or a present week stand will be cut to three days.

**JOE HENNESSY CRITICALLY ILL.**

Joe Hennessy, who has been advertising agent and general manager in the absence of James H. Curtin, at the London Theatre, is critically ill. On Wednesday the physicians despaired of his life. He has held the present position in the London for fifteen years, and was popular with burlesque artists, among whom he had a wide acquaintance.

**LIBEL SUIT DISMISSED.**

New Orleans, Dec. 20.

The action brought against Henry Greenwall, manager of Greenwall's Theatre, for \$15,000 by John V. McStea for alleged slander, was compromised before it reached trial in the United States Circuit Court last week, and Judge Saunders granted a dismissal.

The compromise was effected by Mr. Greenwall retracting the remarks he had passed reflecting upon Mr. McStea.

**BRUNETTE AND \$75 FOR SKETCH.**

Cincinnati, Dec. 20.

If there's a brunette in the city with \$75 to "ease" Carl Berch, author of "Britt's to Blame," vaudeville will see that sketch, maybe.

Mr. Berch arrived in town and advertised for a young brunette woman having \$75 in currency of the realm. Both together would be accepted by him for the skit.

He may have been successful, but early in the week Berch said no one had appeared.

"Wot d'y'e tink," remarked Berch, "dere isn't a skirt in town with seventy-five in her stock. It gets me. I tought the ad. would bring a stampede. I don't care if she can't act if she gots the money. The sketch can make good with an amateur. The \$75 goes for wardrobe and pictures. 'Britt's to Blame' is booked solid, but me pardner got sick in St. Looye."

**VION & LOWE REORGANIZING.**

This dull theatrical week has been used by Vion & Lowe to reorganize their traveling vaudeville show, which closed last Saturday night.

It makes a fresh start Monday, with a new roster, playing only three-night stands hereafter.

**BROOKLYN SHUBERT OPENS MONDAY.**

The Shubert, Brooklyn, under its old name, the Park Theatre, will reopen Monday after several months of darkness, with Tom Miner's "High Jinks" Company, as a permanent stand in the Western Burlesque Wheel. As an added attraction the show will exhibit the moving pictures of the Burns-Moir fight. Miner has taken the new picture series for four weeks.

Another special feature of the week will be the presence of Shad Link, a champion wrestler from Baltimore, who will meet all comers for a purse.

**DEARLY ARVILLE.**

Dearly Arville, who occupies the centre oval of the front page this week, is an oddly named young woman from the West. Miss Arville has played in vaudeville out of New York City, and expects to make the "big town" around the first of the year.

In the monologue which Miss Arville offers on the stage she appears in resplendent evening dress, and has stories in the East Side dialect to tell instead of remaining in the prima donna class with high notes.

**HERRINGTON RETURNS TO SCRANTON.**

"The Lady Birds," Alf G. Herrington's burlesque show, is putting forward practically a new offering this week at the Dewey. It was withdrawn last week and reorganized. Mr. Herrington has been travelling with it for several months, but will now return to Scranton, where he owns the Star.

There have been one or two changes in the staff there lately.

Edward Shafer, who has been general manager with Mortimer M. Thiese since last season, will be travelling manager with "The Lady Birds" for the balance of the season.

Delays have occurred in the adjustment of damages to the Bayonne theatre by fire a few days ago, and the re-opening, which was promised for this week, will not take place until New Year's week.

**LILLIAN SHAW.**

Now under the management of Mr. Florenz Ziegfeld, Miss Shaw will appear in Mr. Ziegfeld's new play, "The Soul Kiss," to be produced at the New York Theatre.



**THE  
ETERNAL  
QUESTION**

WM  
MORRIS

JEO CARRILLO '07

# "SUNDAY SHOWS" MADE UP FOR TO-MORROW

## Vaudeville Managers Have Laid Out Their Bills for a Performance Sunday, the First in Three Weeks.

Sunday concerts have been arranged for the vaudeville theatres to-morrow in accordance with the instructions from the managers' attorneys, who have construed the resolution passed by the Board of Aldermen this week as restoring practically the old conditions.

The R. S. Doull motion for the removal of certain restrictions allowable under the Aldermanic power to amend the Greater New York Charter was passed by the municipal body this week as a minority report from the committee to which it was referred by a vote of 47 to 18.

The amendment as passed permits instrumental music, singing and talking, and the lawyers say that the raising and lowering of a curtain or "drop" is lawful under certain conditions.

Everything approaching a dramatic sketch is barred; also circus acts, acrobatics or dancing.

Under the law as amended by the Board of Aldermen, the bill at Hammerstein's this week is an apt illustration of what may be played on Sundays.

Through a peculiar co-incident, Mr. Hammerstein will have only to remove two numbers from his weekly program for the Sabbath concert. William Courtleigh in "Peaches," a sketch; and the Damm Brothers, acrobats, can not appear, but Dill and Ward, who must cut out the dancing section of their act; Frederick Brothers and Burns, instrumental; Corinne, who sings and plays a musical instrument; Les Trombettas, a singing act; "The Six English Rockers," a "girl act," which must leave out the dancing, also the revolving rocking chairs; Gould and Suratt, dialogue and songs, and Lily Lena, the English singer, are all within the prohibitions.

Changes of costume may be made according to the lawyers, if made off stage, and Mr. Hammerstein even thought for a time the revolution of the rocking chairs in "The English Rockers" would be permissible, but it is not likely this will be attempted.

William Grossman, of House, Grossman & Vorhaus, said on Thursday that in his opinion moving picture shows could operate on Sunday if no vaudeville acts contrary to the law were introduced on the stage, and Mr. Grossman gave it as his opinion that the carrying out of the law by the managers meant more than anything else that they should keep within the spirit of it.

The amendment came before the Mayor on Thursday and, receiving his sanction and signature, went into effect at 4 o'clock on the same day. A committee of ministers had petitioned the Mayor to give a public hearing on the amendment be-

fore signing, but he refused to grant the request, the reference of the resolution to a committee of the Board of Aldermen having been designed for just that purpose and upon that occasion the matter having been gone into thoroughly.

### FISCHER "HAS WENT."

Clifford C. Fischer, the foreign agent, "has went." Last Tuesday a. m. Mr. Fischer bundled up all his knitting, clasped the rubber shoes on to his feet, and boarded a steamer for Europe. Mr. Fischer sailed on the "Oceanic," but he did not parade Broadway with a brass band announcing either his departure or the name of the steamer.

Mr. Fischer left behind him some contracts under which he is entitled to commission, a lawsuit against William Morris for a share of Mr. Morris' commissions, and a few other things, but took with himself his wife; also his brother, Julius or Alexander. Some say it was Julius; some say it was Alexander—it looks like Alexander for the straight and place bet, but Fischer himself "has sure went."

Fischer is expected to return in February, when his suit against William Morris comes up for trial.

### ERIE'S NEW THEATRE.

Erie, Pa., Dec. 20.

Erie is again to have vaudeville, although it has failed twice here.

This time E. H. Suerken, a well-known business and theatrical man of Erie, has erected a new brick theatre on State, between Eighth and Ninth streets. It will seat 800, and will open on Jan. 1.

The house will be in the Mozart Circuit for the present. Prices will be 10-20-20. The theatre is a beautiful structure and will be called "The Gaiety."

### ENGLAND WAITING FOR MISS SURATT.

When no more vaudeville engagements are forthcoming for William Gould and Valeska Suratt, who are playing at Hammerstein's this week, Miss Suratt may go to England, where, it is said, several offers to appear upon the stage await her.

### BLONDELL IN A MONOLOGUE.

Next week at Young's Pier, Atlantic City, Ed. Blondell, "The Lost Boy," will essay a monologue as a "try-out." It will be in the character of a "kid," Mr. Blondell holding closely in make-up and lines to the role he played in his well-known sketch.

### ONKEN 'FRISCO MANAGER.

San Francisco, Dec. 20.

All conjecture as to the manager of the Sullivan-Considine's 16th street house has been settled by the appointment of Al Onken.

He formerly managed the Family, New York City, and also acted as booking agent for the circuit at that place.

### JOSEPHINE SABEL WALKS OUT.

Josephine Sabel is not playing in vaudeville this week. Miss Sabel is one of the "K. & E. acts" turned over to the United Booking Offices for assignment of dates.

Last week Miss Sabel played Hammerstein's under the K. & E.-United arrangement for the first time. This week the singer was billed for Keith's, Philadelphia.

Arriving there Monday morning, Miss Sabel discovered upon entering her dressing room that garments generally worn by a male were scattered about.

The stage manager suggested the probability of a mistake, he not presuming a woman would be given a dressing room already occupied by a man, but "Dave" Sabel, Miss Sabel's husband, meeting H. T. Jordan, the manager, commenced a discussion of the affair which concluded when Mr. Sabel and his wife left the theatre without waiting for the opening performance.

Returning to New York, they called upon P. J. Casey, in charge of the K. & E. vaudeville bookings. Mr. Casey informed Mr. Sabel his act and contract had been turned over to the United, and he believed they were under the direction of the United while playing in its houses.

It is probable Miss Sabel will sue Klaw & Erlanger should she find no further time is allotted to her by the United Offices. In that event, Klaw & Erlanger will likely ask to have the United joined as co-defendant, claiming it is the real party in interest.

### NO ATTENTION TO "SUNDAY LAW."

Kansas City, Dec. 20.

The Majestic is the only house here which has paid any attention to the Sunday closing agitation. The Majestic has not given a show for the past two Sundays.

The artists playing in Kansas City who were indicted for playing on Sunday have been bailed by prominent Kansas Cityans. No further trouble for them is expected.

### CAUGHT "GRAFTING" EMPLOYEE.

Baltimore, Dec. 20.

Manager Kernan of the Maryland discovered this week one of his employees had fallen into the habit of accepting cash for admission to the theatre instead of the regulation coupons issued by the box office.

Objecting to his performances being seen at cut-rates, Mr. Kernan remonstrated with the man through physical force, and when the "grafter" recovers he will have to seek another job.

The Family, which opens at Braddock, Pa., next week under the management of E. E. Mozart, will have Neilson's "Flying Ballet" as the chief feature.

### A NEW VERSION.

'Twas the week before Christmas, and all through the house

Not a creature was stirring—not even a mouse.

The manager waited in quiet despair In hopes that an audience soon would be there.

But nobody came; his hopes were all wrecked;

'Twas the week before Christmas—what could you expect?

Louis Westlyn.

### SHEEDY LOSES BROCKTON.

The great clash which has been disturbing the atmosphere surrounding the New England vaudeville managers receiving their weekly bills through the United Booking Offices has been settled.

M. R. Sheedy doesn't get Brockton. Andrew Hathaway does.

Two lines to tell it, but it required several weeks of controversy between Messrs. Sheedy and Hathaway and the entire directorate of the United to settle the dispute as to the priority for the Massachusetts town.

Some time ago Mr. Sheedy, who directs Sheedy's Fall River, fell upon Brockton as a likely addition to his circuit of one. He purchased a plot of ground there, and announced he would build a theatre for vaudeville.

As far as anyone knew, Mr. Sheedy in due course of time would have had his second house, and the commotion caused by the proclamation passed into expectancy on the part of Brockton's inhabitants.

After Mr. Sheedy had all his plans arranged, Mr. Hathaway, whose temple of vaudeville in New Bedford is managed by Theodore B. Baylies, drove into Brockton, and espied a skating rink. The building looked good to Mr. Hathaway, and he straightaway decided it could and would be a vaudeville theatre. It has been now for four weeks under his management.

Mr. Sheedy brought his claim to New York, to the St. James Building, where the acts come from, and Mr. Hathaway also had his case ready for presentation to the high moguls of the vaudeville monopoly.

For the first three days of this week it was all "Sheedy-Hathaway" at the United Offices. The "case" was heard, and when it was over Mr. Sheedy returned to Fall River to watch over his lone chick of a theatre. This happened on Wednesday. That same evening Mr. Baylies viewed the bill at Hammerstein's, for he was still the representative of Mr. Hathaway's "circuit," and although Malden, Mass., had been lost to his chief by bad business, Brockton had been saved to him by the United.

### WILLIAMS AND TUCKER LEAVE PARTS.

Eva Williams and Jac Tucker will not play in Tom Ryley's "Funtabashi" when that piece opens at the Casino January 6, having had its New York resting place transferred from the Daly's, where first set down for.

The vaudeville team did not like their parts. They will probably go to England to play their sketches in the halls over there.

"Funtabashi" is a summer amusement resort, just outside Tokio, Japan, corresponding to our Coney Island.

### LEFT \$100,000 TO STENOGRAPHER.

Chicago, Dec. 20.

In the will of George I. Porter, the Minneapolis theatrical man, who was found dead of heart disease in bed in an Omaha hotel recently, the following provisions are made:

That \$150,000 be set aside for the widow, \$100,000 for his stenographer, who was also his secretary and confidential adviser, and \$1,000 for his daughter.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York, Dec. 18.

Editor VARIETY:

I enclose you a letter which is self-explanatory. I wish you would publish same, for I think some artists would be very willing to send music to the poor fellow. The Misses Rose Stahl, Cooke and Clinton, Netta Vesta and myself are sending him tobacco, cigarettes, music, etc., and have made up a lovely Christmas box for "No. 7,593." If any of your readers would be kind enough to send anything to him, I am sure the poor chap would more than appreciate it.

Don't you think "No. 7,593" must have been in the profession at one time? Just think how VARIETY travels. He must have found my small advertisement in the paper.

Jenie Jacobs.

Dannemora, N. Y., Dec. 14.

Dear Miss Jacobs: Hoping this will not be troubling you too much I take the liberty of writing to ask a favor. I had the misfortune to get into trouble, and was sent here for four years and ten months. I have two years and ten months yet to serve. I am devoted to music, and a man who just left was kind enough to leave an old mandolin which I have patched up and put in good shape, but I have no music.

And not having any one to stick to me I have not the money to purchase any. My mandolin helps me to drive away the blues many a night when I get to the cell, thinking over my troubles (we are allowed to play for two hours every night), but I have butchered the few pieces I have committed to memory.

Knowing that you have old professional copies left in your office from the artists under your management, I thought I would write and ask you to send me some if it isn't any trouble to you, and I shall be very thankful.

If it ever lays within my power after my release I will surely repay the debt. Hoping you will not be offended by receiving this letter from one in my position I will close wishing you success, A Merry Christmas and a Happy New Year. I remain,

Yours respectfully,

"No. 7,593."

Clinton Prison, Dannemora, N. Y.

[We withhold the name of the writer. He may be addressed by his number only, and will receive anything forwarded.—Ed.]

Chicago, Dec. 17.

Editor VARIETY:

It is with great regret that I am forced to protest against your remarks concerning Mr. Hymack and myself in VARIETY'S Anniversary Number.

You state that Mysticus the (supposed) copy had a bad tumble over here. I beg to inform you that I (the originator of my own act) have played my act the full Klaw & Erlanger time engaged for by Alfred Aarons, and have been successful everywhere played in America for the past eighteen weeks.

We were both prepared to let the mat-

ter rest, but VARIETY re-opens the wound that was nearly healed between us, and which has been quite as sore to Mr. Hymack as myself.

When you so vigorously attacked me weeks before my arrival and afterwards, I, acting on the advice of my advisers, ignored your comment.

I had booked passages for South Africa to sail this week, but have altered my arrangements. I now intend to await the arrival of Mr. Hymack and have this unfortunate matter threshed out finally in an honorable and, if necessary, public manner.

I can prove where and when we both appeared, and I believe I was before Mr. Hymack.

I can also prove that the particular part of the act (the cotton gloves) was done before either of us, although we both erroneously claim originality.

There was room for us both, for I have protected the secrets of the act for both of our sakes up until now, and hope to do so as long as possible as otherwise there will not be room for either of us.

In conclusion, it is only lately I find that I received the assistance from the same source as Mr. Hymack afterward did in perfecting my act. I shall have the greatest pleasure although at great inconvenience financially and otherwise to myself, as I am well booked ahead outside America, in meeting Mr. Hymack on his arrival and looking at facts fairly and squarely.

G. Mysticus.

New York, Dec. 18.

Editor VARIETY:

In VARIETY'S Anniversary Number in the review of Reilly & Wood's show, it says the Van der Koors "do an act somewhat similar to that now being played in vaudeville by Adams and Mack."

Such a statement is an injustice to us, inasmuch that it tends to discredit our claim of originality.

Four seasons ago we launched our present act on lines of strict originality, and have added original improvements every season since.

Our setting, comedy makeup and tricks are all conceded by managers who have seen our act to be original all through.

We do not expose tricks.

Up to six weeks ago Adams and Mack's act consisted of exposing tricks in regular magic setting.

If they have since then changed their act to resemble ours please inform us.

The Van der Koors.

Editor VARIETY:

Will you kindly through VARIETY thank the many friends of my wife (Leona Bland), who so thoughtfully sent flowers and sympathetic messages during her severe illness at St. Alexis Hospital. While her operation was exceedingly dangerous she is now recovering slowly, and we hope to resume our work soon after the holidays.

I also wish to publicly thank the stage hands of Keith's Theatre, Cleveland, for

their very beautiful box of flowers, showing their thoughtfulness and good will.

Bert Howard,

Of Howard and Bland.

New York City, Dec. 16.

Editor VARIETY:

A so-called circus manager, Senor Antonio Pubillones, of Havana, Cuba, after submitting the Onri Family to as unbusinesslike a trick as any reputable manager could without genuine cause, charged each of them, and the Kishi Japanese Troupe, for steamer passage from El Progreso, Yucatan, to New York City—\$31.50. The regular rate is only \$23.56.

A difference of about \$19.40 was overcharged the two. The Cuban manager mentioned before witnesses of his straightforwardness.

Pubillones' contracts call for Spanish gold to be paid artists. In Merida we were handed Mexican silver, in exchanging which into United States currency six to ten cents on the dollar were lost.

Contracting artists for from twelve to sixteen weeks he, discovering late that too many acts are on his hands, will find fault childishly to unheard of extremes, and try to cut the artist's salary or close him on the instant, on the arrival of new acts from this country, when the attendance is falling off or upon the advice of connivers striving to gain his graces.

Archie L. Onri.

For Onri Family and Kishi Japanese Troupe.

New York City, Dec. 16.

Editor VARIETY:

We notice in your Anniversary Number H. M. Lorrette's article claiming to have used the title "Original Dancing Juggler" for ten years.

The idea of juggling and dancing was original with me (Bert Dell), so I claimed it. Not being disputed, thought I was the first in the field. A short time ago was told that Mr. Weston, of Alburus and Weston, did a clog dance while juggling twelve or fifteen years ago. As to Lorrette's assertion of our purloining the title of "Original Dancing Juggler," he is too hasty, as we had never heard of him dancing and juggling.

And the title we have use hardly applies to what we now claim to be the originators of. We do a double routine of buck dancing while juggling and passing clubs. That idea is original with us also, and we claim to be the first to produce it, and will continue to do so until some one proves differently.

If the title "Original Dancing Juggler" rightfully belongs to Lorrette or any one else we are willing to drop it with apologies.

Dell and Fonda.

The Original Double Club Juggling Buck Dancers.

FEINLER'S CIRCUIT OF TWO.

Wheeling, W. Va., Dec. 20.

It is said Charles A. Feinler, who controls legitimate houses here and in Altoona, Pa., has undertaken to put a vaudeville house into the field in both this and the latter city, affiliated with the United Booking Offices.

The recent report that William Morris was making special effort to gain a connection here may have something to do with this agreement.

LEVY SECURES INJUNCTION.

An injunction has been granted upon the application of Bert Levy, the cartoonist and vaudeville artist, against one M. M. Leichter, a former cartoonist upon a San Francisco paper.

Mr. Levy met Mr. Leichter while on his travels over the vaudeville circuits of the West, and incidentally as a part of his visits to the player's dressing rooms, Leichter became somewhat familiar with Mr. Levy's own original apparatus for the rapid sketching he does upon the stage.

The electrical mechanism, or appliances, or whatever Mr. Levy uses in his stage act, has been patented by him, and when he was informed by Chris. O. Brown of the Sullivan-Conside New York office that Leichter had attempted to duplicate his act, Mr. Levy consulted his attorney, William Grossman, of House, Grossman & Vorhaus.

The lawyer secured an injunction, based upon the affidavits of eye-witnesses to Leichter's performance at the Family, on East 125th street. Upon service being made upon the alleged "copyist," argument was heard before Judge Hough, and the injunction, very broad in its terms, was made permanent, effectually restraining Leichter from attempting in any way to reproduce the results obtained by Mr. Levy on the stage.

The by-laws of the Vaudeville Comedy Club, organized for the protection of original material, prevented that society from bearing the expense of the suit, which amounts to about \$450, the by-laws providing that a copy of the patent papers or a model of the design must be deposited with the club at the time taken out, together with \$5. This Mr. Levy, who is a member, had failed to do, and bore the cost of the litigation personally, although the Comedy Club passed a resolution at its meeting last Sunday commending the artist for his action.

The injunction granted in this case might operate as a strong precedent for the guidance of future actions by artists wishing to protect their material from "copies," who are in a position to show they have acquired a clear right by usage.

TO PETITION THE GOVERNOR.

It was reported this week that the International Artisten Loge of Germany and the Variety Artists' Federation of England, affiliated bodies, were co-operating to forward a petition containing the names of thousands of foreign artists to the Governor of New York protesting against legislative action which will legalize Sunday shows in Greater New York or the State.

The complaint of the foreign acts is that they receive no more weekly for fourteen shows than for twelve, and in many instances have been asked and obliged to give their services free on the seventh day of the week, outside the theatre where the previous six days were played.

At the offices of the White Rats, President R. C. Mudge stated he had heard nothing of the petition, but it would go through the local order if the report was true. The White Rats are also affiliated with the foreign societies.

Mose Gumble and Clarice Vance (Mrs. Gumble) booked passage this week for Europe, to sail next May.

**ANOTHER ORPHEUM OPENING.**

On Monday next, Dec. 23, the Orpheum Theatre at Memphis, Tenn., will be formally thrown open as a vaudeville house under the direction of the Orpheum Circuit.

The re-named Orpheum was formerly the Grand Opera House. It has been entirely refitted and refurbished. The regular Orpheum attractions will play the house.

The initial bill which will be presented next Monday evening will be composed of May Ward and her "Dresden Dolls," Dumond's Minstrels, Baron's Burlesque Menagerie, Three Yocarrys, Paul Barnes, Howard Brothers and Violet Black.

Max Fabish is the resident manager. C. E. Bray, the Orpheum's acting general manager, is in town superintending the premier.

The Memphis week fills up the "lay off" on the Orpheum Circuit which previously occurred in the "jump" from New Orleans to Chicago, leaving the only open time for travel from Salt Lake City, West, and the return trip to the same place.

Mr. and Mrs. Bray are much upset over the death of their pet dog "Gypsie," Mr. Bray's constant companion, and familiar to every vaudeville artist who knows the manager.

**THEATRE CLOSED; POOR CONSTRUCTION.**

San Francisco, Dec. 20.

The Davis, which has run the gauntlet from melodrama to vaudeville, was ordered closed by the authorities, owing to lack of proper construction.

This was the only house to suffer as a result of the recent inspection by the building committee.

The proprietor, Davis, was a member of the late Board of Supervisors, who resigned under the fire of the "graft" investigators.

**UNITED DIRECTORS MEET.**

The directors of the United Booking Offices met last Tuesday morning. It was a regular monthly meeting. No important matters are reported as having been transacted.

One manager is rumored to have asked what the prospects for commissions were in the near future, and upon being informed they were glorious, the meeting immediately adjourned for the purpose of allowing the directors to fulfill the prediction.

**BENNETT'S HEADQUARTERS IN NEW YORK.**

Charles W. Bennett, head of the Bennett Circuit of vaudeville theatres in Canada, will hereafter make New York City his permanent residence. He brought his family here to live this week. The headquarters of the circuit are now located in London, Canada, but with the vaudeville circuit increasing and a constantly lengthening chain of moving picture theatres under his control, it is probable that the office force, numbering twelve, will be brought to New York likewise, and the business of the two circuits transacted in this city.

**'FRISCO'S HIPPODROME, JAN. 11.**

San Francisco, Dec. 20.

The opening of the mammoth Hippodrome in this city has been set for Jan. 11. Norris & Rowe, the circus men, will manage it. The building, 400 x 400 and 70 feet high, is completed. It was erected by Varney & Green, the millionaire advertising and theatre owning firm of the Coast, for Norris & Rowe.

There will be a three-ring circus given in the enclosure, and ballets and water carnivals besides spectacular productions will also be presented.

The program will be changed often. Many novel features are already contemplated by the managers for production as occasion demands. Showmen all over are watching the venture, the first of its kind of similar magnitude attempted out here.

The Hippodrome will not interfere with the regular circus season of Norris & Rowe's tented shows.

**HOW BAD IS BAYONNE?**

Wesley & Pincus are operating the Opera House at Bayonne, N. J., this week, with a vaudeville show of their own choosing.

The agents selected the week before Christmas to discover just how bad it was possible for Bayonne to prove.

**FILM MAKERS' CONVENTION.**

Chicago, Dec. 20.

The United Film Protective Association met at the Grand Pacific Hotel, Chicago, last Saturday. Another meeting will take place at Buffalo, Jan. 4.

The following officers were elected: J. B. Clark (Pittsburg Calcium Light Co.), president; Fred Aiken (Theatre Film Service, Chicago), vice-president; Percy Waters (Kinetograph Co., New York), treasurer. An executive board was selected composed of P. J. Howard, Boston; C. H. Peckham, Cleveland.

Thirty new members were admitted. No other important business was transacted at the meeting.

**WELL, HERE'S DOROTHY AGAIN.**

Dorothy Russell will return to vaudeville within a month's time. Lillian Russell, her mother, is on a tour with a new piece called "Wildfire," and several vaudeville managers in towns for which she is scheduled have promised to play the daughter the same week.

**MONTH LONGER FOR BECK.**

At the Orpheum Circuit offices it was said this week that the return to New York of Martin Beck was not expected until the middle of January.

**Mlle. MARNAC CANCELS.**

A cancellation has arrived in New York of the contract held by Mlle. Marnac, the French singer, from Klaw & Erlanger to appear over here in "Advanced Vaudeville."

Mlle. Marnac's name was on the list handed to the United Offices by Klaw & Erlanger as one of the acts to be routed upon arrival.

Mlle. Marnac wrote that under her understanding of the confused condition of vaudeville over here she would prefer to remain at home.

**DEMANDS PAY FOR "LAY-OFF."**

Percy G. Williams, as business manager of the United Booking Offices, received a notification this week from Delmore and Lee, the aerial ladder act, that they had not been played by the United Booking Offices for week December 9th, as informed by Klaw & Erlanger, from whom they hold a contract that they would be, and the letter requested Mr. Williams to furnish information who was responsible for the salary due.

The act is at the Keith-Proctor 125th Street Theatre this week. If payment for the week lost is not received, or the United Offices does not admit liability for the amount through not playing them, Delmore and Lee will probably bring suit against Klaw & Erlanger for the weekly salary they did not receive.

As far as known no suit of this nature has yet been brought, but it is said that any "K. & E. act" suing Klaw & Erlanger for monies due through "lay-offs" will find upon trial the United Booking Offices is the real defendant.

Klaw & Erlanger will ask the courts that the United be interpleaded as the defendant under the agreement existing between the two managements whereby the United was to assume all K. & E. contracts submitted.

**PHILADELPHIA'S CLOSING ANNOUNCED.**

Philadelphia, Dec. 20.

Though it has been known that the Forrest, which has been playing Klaw & Erlanger's "Advanced Vaudeville" since the house first opened on Sept. 2, would close as a vaudeville house before the first of the new year, the change was not officially announced until this week, when it was announced that next week would be the last.

On Dec. 30 the change of policy will bring the "Follies of 1907" as the first of the first-class attractions, with the "Round Up" to follow in February, it being presumed that "The Follies" will last for several weeks here.

There appears to be a uniform significance in the titles of the shows booked to succeed vaudeville in the K. & E. houses here. When the People's closed the first show to play the house was "Never Too Late to Mend," and when "Advanced Vaudeville" gives up the fight in the Forrest it will be followed by "The Follies of 1907." "The Round Up" will appear just about the time the last of the houses playing "Advanced" closes. So endeth the first lesson.

**PITTSBURG NEW HOUSE OPENED.**

Pittsburg, Dec. 20.

The Auditorium Theatre, South Highland Avenue, opened last week to fair business considering adverse weather conditions. The house plays five acts twice a day, and is located in about the same relation to the amusement and business centres of the city as 125th street in New York.

L. H. Haines and Samuel Hausaker, the latter a Chicago showman, are the promoters. W. S. Cleveland, the New York agent, supplies the attractions.

Richard Golden was booked for the Western time this week. He opens at the Majestic, Chicago, Monday next.

**REFUSED K. & E. BOOKING.**

Kansas City, Dec. 20.

At the Shubert this week, W. S. Harvey and Company, the jugglers, are not on the program, although routed here by the Klaw & Erlanger booking office in New York.

The American Theatre Company, which manages the Shubert, declined to play the act, as it only recently played here. It is understood Mr. Harvey was notified by the New York headquarters to report at the theatre, and if refused admission, to "lay off" for the week, looking to Klaw & Erlanger for his salary.

Edith Helena, who is playing here at present, was inclined to miss the Sunday performances, but finally concluded to play, and did so, opening Sunday night. She was advised from New York that her appearance at an illegal performance could not be demanded.

**"GERMAN ROSE" DIES SUDDENLY.**

Pittsburg, Dec. 20.

A girl only known at Vendergrift, Pa., as "German Rose," dropped dead there last Saturday while entering the American Hotel. She was to appear at the Star in the evening.

Her name is Rose Wolff, and she lived in New York City. Friends were notified.

**HENRY S. WILLARD DIES.**

Henry S. Willard, of the Willard Repertoire Company and a brother-in-law of Ed. F. Rush, of Weber & Rush, died at the latter's home on 138th street Monday morning. The body was taken to London, Canada, for burial.

**MANAGER MARRIES IN OFFICE.**

Sioux City, Ia., Dec. 20.

During the matinee at the Family one day last week a marriage ceremony was performed in the business office of the house by which Manager George G. Lehman and Frankie Fay Talbott, of Indianapolis, were made man and wife.

Miss Talbott was until recently leading woman with a traveling company playing "The Maid and the Mummy." The couple met while she was a member of Richard Carle's Company. David Beeher, manager of the Orpheum, officiated as best man at the wedding.

Mr. Lehman was for many years connected with the Bijou Circuit of theatres, and before that was with the Ringling Brothers' Circus for four years. He took charge of the local Family last summer.

**LAST OF GRAND OPERA HOUSE.**

To-day, or possibly to-morrow, is the last for vaudeville in the Grand Opera House, Brooklyn, under the management of Klaw & Erlanger.

**UNITED ROUTING 110 ACTS.**

The United Booking Offices is now routing 110 "Klaw & Erlanger acts," this number having been transferred by the K. & E. vaudeville headquarters since the settlement agreement went into effect.

There will be about twenty more within the next two weeks, to be followed by the others remaining as the different K. & E. houses close.

# A CANADIAN COMBINATION.

Chicago, Dec. 20.

A new Northwestern vaudeville circuit of cheaper houses has been organized in Canadian territory by H. I. Murphy and Sam Du Vries, under the corporate name of The International Theatre Company.

Mr. Du Vries is located at Chicago, and is not financially interested in the enterprise, but laid the plans for booking the acts in conjunction with the Clark Circuit in Montana. All acts coming from the coast and playing the Clark houses will jump to Calgary, Canada, the opening point, with consecutive weeks at Edmonton, Saskatoon, Prince Albert, Regina and Moose Jaw to follow.

From the latter place they will be transferred to Minot, Minn., and other towns in that section, giving altogether about 20 weeks.

# J. B. MORRIS EXTENDING.

J. B. Morris seems to be following E. E. Mozart's policy of extension in his popular priced vaudeville circuit. It is said he will soon be represented by five theatres, four of which are probably already under his control.

Gloversville, N. Y., and North Adams, Mass., have been represented in the Morris circuit some time. Last week he and Joseph E. Shea, as partners, secured the Burtis Opera House, Auburn, N. Y., and now they have added New Britain to the string, taking over the house formerly managed by Frank Keeney.

# \$52 FOR 51 ARTISTS.

Cincinnati, Dec. 20.

Niklas Schilzonyi is out of Robinson's Opera House. The Hungarian went to Chicago last week, leaving \$52 with John G. Warren to settle accounts with 51 artists and himself.

Mr. Warren, the assistant manager of the theatre, did the best he could, and then tried to provide means to carry the people to their destinations.

Warren received a wire from Schilzonyi from Chicago, whither he had gone, asking that he (Warren) come on there to arrange for the transportation of the Italian Grand Opera Company to Cincinnati. Warren said in reply his concern was to get actors out of town instead of bringing more in.

"Governor" John Robinson also took a hand in straightening out the affair.

Late this week Mr. Warren returned from Chicago after a brief conference with Schilzonyi. He reported that the idea of bringing the Italian Grand Opera Company here had been abandoned. Warren says that Schilzonyi has formed a partnership with Gus Menninger, of Covington, and that they contemplated reorganizing the John C. Fisher Opera Company for a tour of the Southern States and a visit to Havana.

# HARDEEN FOR BRIDGE JUMP.

Hardeen, "the jail breaker," who makes his first New York appearance next week since playing under a Klaw & Erlanger contract, would like to be manacled and jump off the new Blackwell's Island Bridge as a sort of notification to the public he is at the New York Theatre.

Permission is being sought from the authorities.

# A HOWL FROM YONKERS.

Yonkers, N. Y., Dec. 20.

You vaudevillians had better just look out. Yonkers is at the bursting point. Every once in a while after the night has cast its deep black shades, a Yonkerite or Yonkerote steals out of this suburban village, reaching New York by way of Mt. Vernon, usually.

When in the big city he holds up his head, acts human, and for the purpose of spending his money on something he can understand goes to a vaudeville show.

Then it's "Yonkers." Everyone on the stage "stings" "Yonkers," and the only point against Yonkers is the fact of its existence. When a vaudevillian appears at the Doric here, "Syracuse" is slandered, and we chortle, for Syracuse is away in the West, near Rochester, and we don't care, but Yonkers decidedly kicks on the "Yonkers" thing in vaudeville, especially in New York City.

It hurts our growing population. Now, when a New-Yorker catches the "out-of-town" fever, and "Yonkers" is suggested, he says "A-a-ah."

But there will be a reform. List to the plaint in a local daily here this week:

# SUGGESTS A BLACKLIST.

"To the Editor:

"It is a fact that a resident of this city may journey to any of the vaudeville theatres in the metropolis, lean back in his seat and feel assured that he will hear Yonkers mentioned in sheer sarcasm by some actor. When an actor wants a laugh he mentions Yonkers in broad contrast to New York City. He tells his audience, for instance, of the shy country lassie, and as an example, points to the Yonkers young lady. You will hear of the little, ancient village, and surely enough it is Yonkers.

"Now, this condition of affairs should not exist; should not be tolerated. What jars me more than anything else is to see these self-same actors who have been joshing about us the night before come over here to this city and endeavor to win our good graces.

"The names of the actors and actresses, too, should be kept on record, so that when they come here we will identify them and we will show them what we think of their actions.

"Nat Karler."

# "THREE OF US" AT WEBER'S.

"The Three of Us" is how either Bob Dunlap, Carl Gordon or Major A. J. Criqui refers to his other two cronies when speaking of the "bunch."

The "bunch" is made up of all shapes and sizes. Mr. Dunlap weighs about 250 pounds, and is of average height. Mr. Gordon weighs about 100 pounds, and is nearly seven feet tall, while the Major is a diminutive fellow, of "General Tom Thumb's" size.

The three have been negotiated with to play in the next production at Weber's Music Hall, and a scene will be arranged for them, where the oddities and contrasts will be markedly brought out.

Max Ford, of the Four Fords, is now a father. Mrs. Ford became the mother of a boy last Monday.

# CIRCUS NEWS

New Orleans, Dec. 20.

A. J. Ringling, equestrian director of the Ringling Brothers' Circus and the oldest of the five brothers who are concerned in the show, died early Wednesday morning in the New Orleans Sanitarium.

Death was attributed to a complication of diseases. Mr. Ringling had been in poor health for some months. He travelled with the show part of the season, but toward the end of the tour gave up and returned to winter quarters. Two weeks ago his condition became so alarming that it was deemed advisable to remove him to New Orleans in order to escape the rigors of the Northern winter. He arrived here Dec. 1, and sank steadily.

All the Ringling brothers, with the exception of John, who is abroad, were with him at the time of his death beside Mrs. Ringling and Manager W. H. Horton of the show. The body has been taken to Baraboo, Wis., where interment will be made.

London, Dec. 7.

After a brief stay at the Savoy, John Ringling and "Doc" Freeman, the latter the "contract fixer" of the Chicago circus agency, left for gay Paris and slippery Berlin. Asked whether the American panic would affect their operations, genial John replied they were not a bit worried about that. Frank Brown, the old-time English circus clown, brother of Clara and Adele Purvis, and known for many circus ventures in Argentine and Chili, landed in Lisbon, and is due here via Paris. His connection with the Coliseo Argentino, Buenos Aires, will be recalled, but this time he is booking for the Teatro San Martino of that city.

Not a single order has been placed for next year's printing of the Buffalo Bill Show, owing to the absence in London of Joseph McCaddon. By this time last year the printing companies were pretty well advanced with the Buffalo Bill and Barnum-Bailey orders, and knew about what they would have. Mrs. Bailey and McCaddon are reported to have sailed for home late last week and should be in New York by now. John Ringling is expected back shortly.

The circus wiseacres' prophecy a year ago that Ben Wallace would be sole owner of the Hagenbeck-Wallace show seems to have come true. Mr. Wallace is now sole proprietor. At the time John Havlin retired from the partnership Lee Williams, Mugavin, Frank Tate and Talbott likewise sold out their shares in the property. Mugavin has since bought back his interest in the Van Amberg show. Talbott will be with the Wallace outfit this year as legal adjuster, but will not be otherwise interested.

Showmen were a bit surprised this week when the news leaked out that Charles Hutchinson would remain in his old position as treasurer of the Barnum & Bailey Circus, when it goes out next season under the Ringling Brothers' management. It was supposed that he would be retired together with the rest of the old executive staff. Charles Hutchinson is a

nephew of Mrs. James A. Bailey. His brother, Fred Hutchinson, was general manager last season of the Buffalo Bill Show. No announcement of his connection for the season of 1908 has yet been made, but he will probably be in the same capacity.

The Orni Family, Mariot Twins and Eldridge, the rider, returned late last week from the Pubillones Circus in Cuba. The main show is in Mexico just now, but a second organization is playing the old territory on the island of Cuba. During their say in the South the Mariots and Eldridge decided to form a trio, and have arranged a new act in which they will appear together.

Joseph McCaddon and Mrs. James A. Bailey returned from London this week. No word has been received from John Ringling as to when he will sail for home.

Sam Fiedler, last season "twenty-four-hour man" with the Buffalo Bill show, will probably be No. 1 car manager for the Sells-Floto the coming year. The post has been offered him, but he has not yet given an answer.

There were vague rumors in circulation to the effect that, while the Forepaugh-Sells outfit will not be placed on the road next year in this country, there is a live probability that it will be sent abroad by the Ringlings for a tour of Europe. All the stock used during the European trip of the Barnum-Bailey show is still on the other side, and it would be necessary to take very little equipment over. The stock is useless for this country, the cars not being of the American standard gauge. American showmen would watch the outcome of a second invasion of England and the Continent by a Yankee show with keen interest.

Andrew Cozad, professionally known as Andrew Norris, and a brother of C. I. Norris, of the Greater Norris & Rowe Circus, took his life while temporary insane on Friday, Dec. 6, at the home of his brother, in Santa Cruz, Cal. Mr. Cozad had been in poor health for some years. In 1892 he with William Sells started the Sells & Norris Circus. After the termination of this partnership, with his brother he started the Norris Bros.' dog and pony show, which was very successful. About six years ago H. S. Rowe purchased his interest in the business, and Mr. Cozad retired from active work. The funeral was conducted by the Elks and the Eagles, he being a life member of the latter lodge. Mr. Cozad had thousands of friends throughout the country.

No reports of any bookings made by John Ringling, who is abroad, have yet reached here. Mr. Ringling has been so far to London, Paris and Berlin. In London the circus man offered large inducements, including a contract for two years, to the Fredianis, if they would join his circus, but future engagements forbade the acceptance.



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or  
Reappearance in New York City.

Trixie Friganza, New York.  
Hardeen, New York.  
Horace Goldin, New Colonial.  
Laddie Cliff, Colonial.  
Zamloch, Pastor's.  
Lyons and Parks, Union Square.  
Potter and Hartwell (New Act),  
Gotham (New York).

Louis Mann and Company (7).  
"All on Account of Eliza" (Comedy).  
40 Mins.; Four (Special Set).  
New York.

After a while out of town Louis Mann is at the New York this week for his vaudeville showing with "All on Account of Eliza," either a condensed version or one act taken out of the Leo Dietrichstein play, which Mr. Mann starred in. He is "starring" in the sketch as well. It is the "school-room" scene, where the citified school teacher is accused of unbecoming conduct, and a trial held before the School Board, Walter Hochstule (Mr. Mann), president. When the German comedian presents himself, and thereafter, there is continuous fun, but before that point of the sketch is reached Albert Meyer makes love to the pretty teacher, and it was a tough thing to sit through. Muriel McArthur is a winsome teacher, having a short song and dance, which she is unable to make anything of. Exceptionally good work is done by Kathryn Carroll and Louise Sydmoth as the up-State females who lodged the complaint against the teacher. They both looked and played the parts of "grouchy meddlesome old women" to the minute. William F. Carroll was the village druggist, which he originated in the play proper, and M. B. Pollack, the town "sport," while Sydney Atchison, in an attempt to appear like a farmer, seemed to be a female impersonator with a bunch of chin whiskers. Mr. Mann is giving a fine performance, and his "Dutchman" is genuinely funny. That "makes" the sketch. *Sime.*

Gould and Suratt.  
Songs and Talk.  
19 Mins.; Four (Interior; 16); One (3).  
Hammerstein's.

William Gould and Valeska Suratt are back again in vaudeville at Hammerstein's, having played the Orpheum, Brooklyn, last week, for their first appearance since leaving the Weber show "Hip, Hip, Hoorah." With the exception of the former encore, the songs and talk are from the Weber production, Mr. Gould and Miss Suratt singing the numbers allotted to them in that piece, with one other, and also "Philadelphia," seemingly new. Mr. Gould's "Put Me Among the Girls" is tuneful, more so than Miss Suratt's "You're the Girl for Me," which may have been a series of imitations by the striking Valeska as far as any one could discover. Miss Suratt wears her stunning gown, a feature of the act, as the act is a feature of the Hammerstein bill, attesting the drawing power of the pair by the capacity audience which filled the theatre Tuesday evening. *Sime.*

## NEW ACTS OF THE WEEK

Josephine Cohan and Company (2).  
"The Girl of 'The Times'" (Comedy).  
22 Mins.; Four (Interior).  
New York.

"The Girl of 'The Times,'" Josephine Cohan's latest sketch, written by Fred Niblo, is the best Miss Cohan has had in a very long while. It is amusing, and is carried along without horse-play or the usual ingredients deemed necessary for a "comedy piece." The unavoidable misstep is—when Miss Cohan, entering an apartment late at night, intent upon burglary for the fulfillment of a commission to write a "burglar" story for "The Times," stops operations long enough to sing "There's Nothing New Under the Sun," concluding with a dance. It rather breaks up the story, but Miss Cohan should sing—but not this song of her brother's—and Miss Cohan should dance—as much as she likes of both. Some of the dialogue in the scene where Harold Square (Hall McAllister), owner of the bachelor apartments Jane Scribbler (Miss Cohan) invades, speaks to her in the belief she is really upon stealing bent, while Miss Scribbler in her answers refers to her newspaper profession, is strikingly familiar. An excellent finale has been secured by the woman handing the man over to the police. Mr. McAllister made an acceptable foil to Miss Cohan, but it is just Josephine Cohan—and her new styled tailor-made dress, with braided edges, a "different kind" of a cut, and it made an equal ten-strike with the women present. *Sime.*

Starrett's Military Horses and Ponies.  
16 Mins.; Full Stage.  
Keeney's.

The small stage at Keeney's interfered greatly with the proper showing of Starrett's Military Horses and Ponies. It will require an average sized platform to show the act off. Four ponies in a drill were the best liked, and there was other good training of this sort. A buck dance by one of the horses also received much applause. Adelaide Starrett attempts some high school work, with an over-large horse, which might be shown to better effect by more complete training, dropping the trick until that shall have been accomplished. Also before an engagement on a larger stage is played, Mr. Starrett should look to the grooming of his animals. This is a most essential point. On Monday evening it could not be determined whether the animals were not good looking or had been poorly groomed. *Dash.*

The Sandwinas.  
Equilibrists.  
10 Mins.; Full Stage.  
Colonial.

This is The Sandwinas' first appearance in America. The novelty of the routine consists in the work of the woman as understander in a series of balancing feats in which she displays considerable strength. The man is slighter in stature and the woman handles the balancing with an attractive appearance of certainty and ease. Both dress in tights, the costume being severely plain but neat. They passed nicely. *Rush.*

Dorothy Howard and Company (2).  
"Man, Woman and Auto" (Comedy).  
18 Mins.; Full Stage (Interior).  
Keeney's.

"Man, Woman and Auto." Well, there are a man, a couple of women and any amount of dull, uninteresting talk about millionaires and autos. Little is left in the auto field not covered by the humorist, the playwright or the sketch writer. Charles Horwitz, responsible for this playlet, if anything, has fallen below the general run of stuff dished out in this line. Aside from the familiar "machine" talk, the sketch itself is along conventional lines. Lucullo Aubrey (Dorothy Howard) and Mary Western (Kitty Cameron) are half-sisters. Both return from summer vacations engaged, and are expecting their future husbands to call. John Hager's (George W. Scott) automobile breaks down in front of the girls' home. Someone must have left the door open, for the man enters the house, and is mistaken in turn by each girl for the other's fiancé. Some little fun is derived from the mix-up, although there's not a real laugh until one of the girls poured ice water down the man's neck, a bit of business accounted particularly funny nowadays in the better houses. The one redeeming feature of the act was the work of Kitty Cameron. She is a nice looking girl with a pleasing personality, and handled the indifferent material admirably. Dorothy Howard, the star, dressed the part more lavishly than it called for. Her makeup and hair dressing were nothing short of barbarous. George W. Scott answered the purpose nicely. He doesn't weigh very much, and as the part calls for a quantity of mauling around by the women, it could be done without much effort on their part. The song and almost dance finish was altogether out of place. *Dash.*

Prince and Virginia.  
Songs and Talk.  
15 Mins.; One.  
Pastor's.

Prince and Virginia are showing for the first time this week at Pastor's a comedy singing and talking act that should attract attention mainly through the dressing of Miss Virginia. The woman is showing three of the most attractive costumes that have been seen at the house in many a day. She is also possessed of an engaging personality, and sang two songs pleasingly. Mr. Prince works in a "Dutch" makeup, faultlessly clean. His dialect is good, but he has a quantity of poor material. The talk and the parodies are below the standard. Miss Virginia makes her first change on the stage, the lights being lowered for about five seconds. It is complete, from a neat walking suit to a dainty creation of light blue fluffy material. The pair have the right idea, and with the proper material, should be able to walk in on the big time. *Dash.*

The Crane Brothers were engaged for three weeks of United time this week before going West to play for the Western States Managers' Association. The latter engagement starts in January.

Jay W. Winton.  
Ventriloquist.  
18 Mins.; One.  
New York.

For his American re-appearance Jay W. Winton, billed as an English ventriloquist, made a very favorable impression at the New York Theatre Monday evening. He was recalled three or four times. The audience seemed to find much humor in Mr. Winton's ventriloquial work, "dummies" and imitations. Mr. Winton imitates by whistling, birds mostly, but inserts a steamboat whistle, for which one of the "dummies" "roasts" him. Winton is a first-class manipulator of the wooden figures. He carries two, one resembling "Sunny Jim" and the other the usual miniature block, named "McGinty." "Sunny Jim" is not enticing in appearance, but he has the most natural laugh, and the only one, as far as can be remembered, which a ventriloquist's "dummy" has shown. Besides, the "dummy" is worked to go through natural actions, removing his hat, replacing it, striking a match with one hand against a match box held in the other, and so on, ad lib., continually querying of the audience "Ain't it natural?" Mr. Winton also has a habit of informing the house what he considers a good joke, remarking "that went better before" and other like speeches, not considered good vaudeville form over here. Technically, the ventriloquist is short, but the general run of the number brings it to a successful close. *Sime.*

Moving Picture.  
"Laughing Gas" (Comedy).  
3 Mins.  
Colonial.

A flimsy idea unmercifully padded out into a series of rather less than regulation length. The first scene shows the laboratory in which the "laughing gas" is manufactured. A youngster tries the effect of the gas, experiences its hilarious effects, and steals a small tank. The rest of the reel shows the boy administering the gas to a miscellaneous collection of persons. Each time the victim goes into transports of merriment. The laughter was all on the sheet. The mischievous youngster—a woman in boy's clothing—does some very fair pantomime, but the film is a frost. *Rush.*

Moving Picture.  
"The Pearl Fisher."  
10 Mins.  
New York.

The moving picture this week at the New York runs ten minutes. It seems more like thirty. The picture is French, and "faked," but not in an attempt to deceive. A diver goes to the bottom of the ocean, and, guided by French fairies, is taken over the bottom to finally receive a large string of pearls, with which he returns home. Through this drawn-out procedure there are extravagant and highly colored scenes, the inevitable ballet, indispensable from Frenchy subjects, making an appearance. The series might interest children not out of the "fairy story" age, but for the New York it gave an extremely poor finish to the show. *Sime.*

La Petite Adelaide opens as a permanent feature of the Hippodrome ballet Monday.

**Moving Picture.**  
**Burns-Moir Fight.**  
**15 Mins.**  
**Hammerstein's.**

This week at Hammerstein's is shown a reproduction of rounds 1, 3, 6, 8, 10 of the championship fight between Tommy Burns, the Canadian, and "Gunner" Moir, an Englishman, held at the National Sporting Club, London, Dec. 2. It is an English made film, but secured through an American manufacturer. The rounds to be seen are realistic, and the film is clear, allowing the proceedings to be easily followed. No suspicion of "faking" attaches to the pictures, for it follows the cabled descriptions of the fight, to the newspapers at the time it occurred too closely. Rounds 1, 3 and 6 are rather tame, with Moir often leading, but seldom landing. In round 8 Burns rushes matters and bruises Moir hard, one side of his face being wholly discolored. Round 10 is the finish, Burns beating Moir to the ground three times, the latter taking the count on the final fall. A moment or two are given at the conclusion, with the Englishmen walking past the camera in evening dress. The referee who remained in the ring, commencing with the eighth round, was also similarly attired. The present moving picture series of a fight is the best of any of the many which have been thrown upon the sheets in the past few years over here. *Sime.*

**OUT OF TOWN.**

**"Slivers" and Siegrist.**  
**Pantomimist and Acrobat.**  
**15 Mins.; Full Stage (Woodland).**  
**Orpheum, New Orleans (Week Dec. 2).**

A feature to attract attention anywhere and in any company is the combined offering of Frank ("Slivers") Oakley, with his amusing pantomimic clowning, and "Charley" Siegrist, with his now famous "round-off, flip-flap, unassisted double somersault from the mat," a performance warranted to make the most blasé audience hold its breath. The act opens with the clever pantomimic clowning of "Slivers." Siegrist follows with a series of clean, well executed ground tumbling feats, during which "Slivers" makes a change and returns for his baseball pantomime. "Slivers" then announces Siegrist's "double," which makes a really startling finish to a decidedly entertaining number. *O. M. Samuel.*

**Lowell B. Drew.**  
**Imitations.**  
**12 Mins.; One.**  
**Keith's, Philadelphia.**

Lowell B. Drew was formerly employed in the business office of Keith's here, but has been playing clubs and has appeared with Will M. Cressy in the latter's sketches, creating the part of the printer's assistant in "The Wyoming Whoop." Drew imitates Harry Lauder, Jack Norworth, Sam Bernard, David Warfield and George "Honey Boy" Evans, blacking up on the stage and changing costume for the latter number. His singing voice is rather high pitched to give exact tone to the Bernard, Lauder and Warfield imitations, but he has paid close attention to mannerisms and each of his offerings was appreciated. With the exception of Lauder all are well known here. Drew can help himself by selecting persons who

have not been imitated by everyone that does this sort of act, but in a hard spot on the bill he won his share of the applause and as a neat, entertaining act of the lighter class, should meet with favor. Mr. Drew first appeared in vaudeville alone at Boston a few weeks ago.

*George M. Young.*

**Clarence Wilbur and "His Ten Funny Folks."**  
**Comedy and Musical.**  
**22 Mins.; Full Stage.**  
**Keith's, Philadelphia.**

This is an old burlesque sketch, cleaned and dressed up and it makes a good laughing sketch of the rougher class. There are one or two musical numbers by six girls of various sizes and ages, and all sisters, according to the program. The girls sing fairly well. The singing could be improved were the largest girl to modulate her voice for harmony. Wilbur possesses a pleasing voice and does well with his number, though the finish in "one" is poorly chosen. Sam Colt is the best of several seen in the part of the Member of the Board of Education. Emma Schewell has little to do as the teacher and does only fairly with that. Charles B. McDonald has a "bit" as janitor. "Ten Funny Folks" is a misleading title, Wilbur and Colt being the only ones who contribute comedy. The opening is too abrupt, but with the donning of the girl's clothes by Wilbur the laughs commence and are kept up almost to the finish. The act made a good impression here.

*George M. Young.*

**"A Bachelor's Dilemma" (Comedy).**  
**19 Mins.; Full Stage (Interior).**  
**Victory, San Francisco (Week Dec. 9).**

The sketch is by Milton Francis Clark, who wrote "The Billionaire," and, like it, shows the hand of the novice in its construction. The plot is rich in possibilities, which the author failed to grasp, and the farce is much padded with lines and business from the old time opening farces. A bachelor (Jack Truesdale) has been paying platonic attention to the wife of a captain. She being of a romantic frame of mind decides to elope with the young man and invades his apartment, announcing her intentions. Before the bachelor can change her notion the captain is heard in the hallway. Warning the wife to attribute her presence to the expected visit of a sister of Truesdale, the young man makes his exit. While the captain is berating his better half Truesdale re-enters in feminine dress. He succeeds in palming himself off as the sister, and all ends well. The company was well up, but the farce called aloud for reconstruction. *W. Alfred Wilson.*

**GENARO AND BAILEY NOW STARS.**

Genaro and Bailey open at Elizabeth, N. J., to-night in "Tony the Bootblack Detective," under the management of Al. H. Woods. The vaudeville pair are supported by a company of twenty-four people, among the number being Eddie Simmons, who played for a while with them in vaudeville.

Next week the show will play Paterson and Trenton, N. J., coming to the Metropolis, New York, New Year's week.

Maude Alice Kelly has opened a studio in Chicago, where she will teach singing.

**LADY BIRDS.**

It is practically a new company that holds forth at the Dewey this week, and the show is being given for the first time. Annette Wiltsie is the only member of the organization that started out at the opening of the season. The "Lady Birds" was withdrawn from the Wheel last week and made over under the direction of its new principal comedian, M. J. Kelly.

As witnessed on Monday evening the new show went surprisingly well, considering its hasty preparation, and there seemed to be little doubt but that it had the material for first-rate burlesque entertainment, needing only a few weeks playing to round out.

Mr. Kelly wrote both pieces. The first part is called "Out for a Night," the title being chosen for no discernible reason. It is an amplification of Junie McCree's "The Man from Denver," as to its general plot structure, but there the resemblance ceases. No attempt is made to develop the "dope fiend" character, and except for a few bits of inconsequential business, there is little detailed resemblance.

Mr. Kelly has things pretty much his own way in the comedy department. He plays an Irishman smoothly and quietly, and "slapstick" and rough house are agreeably absent. Kelly has written himself plenty of "fat" lines and furnished himself with a few excellent comedy situations, all of which he handles nicely, but the piece would deliver a higher average of laughs if he had provided himself with larger comedy support.

The Great Chick, whose bicycle specialty was featured in the olio, is the only other comedian in the pieces, if one except Jerry Sullivan, the dwarf, who appeared from time to time with a small "bit." Chick does fairly well with a Hebrew character, but the part is only half developed. The first improvement in the show should be along the lines of developing this part in its relation to the principal comedy role. Kelly and Chick could easily work up good material between them. Both are clean, capable comedians, and should make a first rate pair in double harness.

Chick appeared in the burlesque as a tongue-tied boy and got a vast amount of fun out of the part together with Sullivan, who occupied the stage alone for an entertaining five minutes or so of novelty acrobatics, and aided not a little in the comedy department.

Miss Wiltsie is the only woman of the cast who gains distinction. In the first part she handled a semi-straight role gracefully, being conspicuous in the leading of numbers. Why she was not given an olio position is hard to understand, particularly in view of the shortage of women in this part of the entertainment. None of the other female principals showed any dancing ability, and a bit of Miss Wiltsie's stepping would have enlivened the olio portion immensely. The burlesque brought her forward in an unbecoming "tough-girl" role, in which the one sprightly soubrette of the company was lost.

Gertrude Fisk attempts no dancing. She has a brilliant high soprano voice and carried herself with easy confidence, but a bit more of animation would have helped her a lot. Her voice was promi-

nent, however, at all times, dominating the choruses and lending a good deal of vocal strength to the company.

The show is strong in this respect. There is none of the harshness about the singing of the chorus that is usually present in the burlesque organizations, and there are several of the girls who lead numbers nicely. The show is elaborately provided with costumes as regards the chorus, although a few more changes of dress by the women principals would not be amiss. Miss Wiltsie shows only one frock in the opening piece, and both she and Miss Fisk wear the same costume throughout the burlesque.

Gertrude Fisk in a severely straight singing act and Miss Zelda, of De Velde and Zelda, were the only women in the olio, there being two teams of talking and singing men, and Chick's bicycle act. This is not a good selection for a burlesque olio where the first and last demand is for sprightly girls.

Halley and McKinnon, in blackface, have taken a good deal of their material from a well known colored team. They follow the originals pretty closely in detail and one part of their act amounts to an impersonation. The dancing of the comedians was the one redeeming grace of the number. In this he did splendidly. De Velde and Zelda show their capital balancing specialty. Artists doing work of this general class could well take the pair as a model of stage dressing and costuming. Their apparatus is spotless and brilliant with shining nickel-plate, and their costume scheme an example of perfect taste.

The Great Chick does exceedingly well with his comedy bicycle turn. He is a real comedian, and although he attempts none of the showier feats of straight riding, not a few of his comedy tricks are striking. If it could be arranged, his close in "one" could be eliminated with profit. It adds nothing to the specialty and rather spoils the excellent impression he makes at the close of the full stage part of the act.

Adams and Kirk finished the olio with a musical act. The xylophone numbers went with good snap, but the number on the larger instrument, a sort of adaptation of the bamboo chimes, was played like a dirge. It is taken at a slow tempo. The pair could also put some seeming animation into their work. *Rush.*

**BROOKLYN T. M. A. ELECTION.**

The following officers were chosen at the annual election of Brooklyn Lodge, No. 30, Theatrical Mechanical Association:

Charles Collins, president; Leo Burns, vice-president; Louis Bischoff, financial secretary; J. F. Anderson, recording secretary; James H. Smith, treasurer; Samuel Hayman, sergeant-at-arms; Theodore Hoffman, marshal; J. M. Nova, physician; Charles McFadden, Charles Van Ronk, Louis J. Horn and W. J. Stratton, trustees.

This is Mr. Collins' fourth consecutive term as presiding officer. The coming term makes the fifteenth during which Mr. Bischoff has held office in Lodge No. 30, and the second for Mr. Anderson. Mr. Smith would have retired from the post of financial secretary which he has held for fourteen years, but continued in obedience to the wishes of his brother members.



## NEW YORK.

"The week before Christmas" is so notoriously a theatrical black mark that the attendance is never noticed, although a fair sized crowd was at the New York Monday evening to see Louis Mann (New Acts). Besides Mr. Mann's drawing powers, Josephine Cohan and Fred Niblo were also on the bill, Miss Cohan appearing in a new sketch, which is under New Acts, along with Jay W. Winton, a foreign ventriloquist.

The show did not play extra well, but it was a "hard" audience, one of the worst in the New York for some time, and that house has held some "corkers" since "Advanced Vaudeville" made its stand there.

Fred Niblo was entitled to the record for the evening. Following Louis Mann, who had occupied the stage for forty minutes, with about one-half the time full of laughs, Mr. Niblo had to struggle against the handicap in his position, one number before the closing, with a monologue.

Sixteen minutes Mr. Niblo remained on the stage, and did remarkably. The middle section of his talk is a rapid transit routine of comment on the countries and cities visited in his recent tour of the world, short snappy points being made against each, Mr. Niblo commencing at England and coming back home, with some familiar dialogue to close. The opening was a short little verse, aptly pointed, and it preceded the "slow-train-cow" jokes, but the latter made the New York patrons laugh, the uncontrollable evidence of how seldom they attend variety performances.

The Okabe Family, Japanese acrobats, returned for their pretty and skillful acrobatics. It is a fine act, ranking any of the Japanese numbers of the same style. One of the boys is a handsome looking lad, a singular occurrence for an Oriental. He could be a model for an artist. The settings and costuming combine to add to its effectiveness, and it was one of the strongest cards on the program.

The Cottrell-Powell Troupe with two magnificent horses gave their picturesque circus act for the last number of the bill, and the Walthour Troupe of bicyclists opened, an unenviable position here, but one in which they did well.

Johnny Johns, "The Boy from Dixie," mixed up some parodies with talk, and took several encores upon slight pretext. Mr. Johns strives too hard. He is so anxious his efforts seem mechanical, and there is a great deal of "patriotic" stuff mingled throughout.

A repeat of the success before secured in the same house was recorded by Baron's Burlesque Menagerie. The "cat race" and the other telling details all brought laughs in numbers.

Another newcomer at the New York is Max Schmidt, who now leads the orchestra. It seems like a new organization. *Sime.*

A bill of particulars was filed this week in the suit brought by W. S. Cleveland against John J. Ryan for alleged unpaid commissions for the latter's Cleveland theatre. The matter will probably come to trial during the February term of the Supreme Court. Ryan was served during his presence in the city a few months ago with the complaint in the case. The amount demanded is \$2,300.

## COLONIAL.

Robert Hilliard and his sketch, "As a Man Sows," are rather familiar in this vicinity to form the feature of one of Mr. Williams' principal houses. He is backed up by a fairly strong bill, but his name blazoned in the Broadway electric does not promise any novelty within. The show is a bit short on comedy, particularly in the early half, where Collins and Hart alone appeal to the sense of humor. Stuart Barnes, of course, is classed as a comedy act, but his quiet methods could scarcely be called upon to make up for the lack of laughing value.

Under these circumstances Harry Tate's "Motoring," late on the bill, found the audience in a splendid mood for its purpose. The burlesque sketch has been on this side more than two years now, and in its travels has spent a goodly proportion of its time in the Metropolitan District, but it is far from played out. The Colonial audience laughed as heartily at the ridiculous urchin and at Harry Stevens' screaming comedy as when the little company first showed over here. During its long stay the sketch has undergone practically no change and that it is still fresh and enjoyable is a complete test of its universal appeal.

Waterbury Brothers and Tenney opened the intermission and scored emphatically with their comedy musical turn. The comedian is amusing without seeming effort, and this appearance of unconsciousness is not the least element of his humor. The straight pair leave him pretty much to himself in his funniments, an arrangement that gives the number an easy running appearance without any straining after or forcing of effect.

Stuart Barnes has given up a great deal of his talk in favor of musical numbers. He now sings four, finishing with "Aren't You the Girl I Met at Sherry's?" skillfully worked up with a girl in one of the stage boxes. It makes an excellent close. What talk there is is concise and smoothly delivered. The points register without being emphasized unduly.

The Romany Operatic Company were placed rather early on the bill, appearing No. 3, in which place they were given an enthusiastic reception. There are several brilliant soprano voices in the organization, and the vocal strength of the company is as apparent in the ensemble numbers as in the solos. There are no dead minutes in the act, and the finish in "one" is an entertaining feature.

The Empire City Quartet are giving their undivided attention to amusing their audiences this week, having for the time being no special songs to exploit. Harry Cooper's funniments kept the laughter going, and although making the third successive comedy number they did exceedingly well. Cooper got an extra laugh for good measure by appearing in the solemn parade of the Kitabanzai Troupe, which closed the show. The latter organization has not changed its routine, the pedal juggling being the feature. The boy who does the top mounting at the finish is growing rather heavy looking for this purpose.

The Sandwinas (New Acts) opened, followed by Collins and Brown. *Rush.*

Arthur H. Kherms is not ill, as reported. He is at his home in Chicago this week.

## 125TH STREET.

There must have been troublesome times this week for whoever has the placing together of the bills at the 125th Street house. Of the nine acts employed seven require full stage without any closing in "one," leaving only two acts in that position to fill the gaps. With the Wotpert Trio obliged to open in "one" and a short film of pictures injected, the management was able to run the program off without a hitch.

McMahon and Chappelle and their "Pullman Porter Maids" were the headline attraction, and in a late position were the hit of the bill. McMahon and Chappelle were a solid hit by themselves. It is doubtful if there is another team in the business who could afford an audience an equal amount of entertainment with a quiet line of talk in street dress. Tim McMahon has a peculiar delivery that brings the points out sharply, while Miss Chappelle looks exceedingly well, and works to the comedian beautifully. The eight girls for neat dressing and training would be hard to beat. Many a "girl act" producer would benefit by taking a glance or two at the "Pullman Porter Maids" in action.

There is very little preference between the two sketches on the program. Harry Corson Clarke and Company in "Strategy" occupied an early position on the bill and did fairly. The players are superior to the sketch by a long way, but they manage to make a silly, impossible idea almost entertaining. Margaret Dale Owen contributes the best work to the playlet. She is a handsome woman with a low, clear voice, both odd and pleasant. Harry Corson Clarke has a poor part, but plays it about as well as anyone could. Davenport Marshall is suitable in a small role.

Mr. and Mrs. Gardner Crane in "Am I Your Wife?" have a sketch about on a par with the other, only it hasn't the saving grace of embodying a new idea. It is practically the same as in Wilbur and Mansfield's "No. 11 Prospect Street." Mr. Crane makes the two characters distinctive, and that is about the best to be said.

Will Rogers always contributes fifteen minutes of real enjoyment. His rope work is well done and liked. The audience took to Mr. Rogers just as quickly as they did to his lassoing.

Macart's Monkeys were moved from fourth position to opening the show because of the shortage of acts in one. The "monks" are natural comedians. One lively little fellow kept the house in roars with his quaint antics. A novel trick is shown at the finish. One of the monkeys picks up a small perfectly built two-wheeled safety bicycle, mounts and rides it around the stage several times. It is the first time the trick has been seen, and it was heartily applauded.

The Clarence Sisters did nicely with their dancing specialty. They did so well with the only singing number "Miss Killarney" that it would probably be advisable to use at least one more song.

Billy Clifford seems to be an established Harlem favorite, and The Wotpert Trio make a good impression. Delmore and Lee closed the show. *Dash.*

Harry Ward and Ralph Edwards will soon be seen in a new act.

## HAMMERSTEIN'S.

The show at Hammerstein's this week is full of features, headed by William Gould and Valeska Suratt (New Acts). The top-liners are drawing both men and women in the house, while the Burns-Moir "fight pictures," added in haste to the bill on Monday, prove a magnet for the Broadway sporting crowd, filling the theatre in the worst week of the year.

William Courtleigh and his company in "Peaches" are not to be overlooked among the attractive numbers. The company remains the same, and the Geo. V. Hobart slangy sketch, one of the best comedy pieces of the season, has been improved until now it is nearly faultless. With the players well in their parts, all are giving a smooth running performance, and it brought several curtain calls Tuesday evening.

For Lily Lena's first appearance in Hammerstein's she is doing exceptionally well for her position, way down on the program. Miss Lena grows on one; the more often seen the better liked, and were she to remain on this side for a long time the Englishwoman would rival any of her sister countrywomen for popularity. This week Miss Lena is singing two new songs, "She Looks Nice at Night" and "Winnie Began to Wonder." The final verse of "Winnie" would make anyone wonder how many houses it could be sung in over here. Closing with "And the Answer Was" Miss Lena had no cause for worry.

Another foreign act which undoubtedly made a hit Tuesday evening was Les Trombetta's, purely through the man's comedy efforts. The act on its merits contains nothing, but the Hammerstein audience likes Trombetta's comedy immensely.

Corinne appeared "Number 3," following a singing and dancing turn; also the musical act of Frederick Brothers and Burns. Miss Corinne does some singing, guitar playing and costume changing, closing her act in velvet knickerbockers. The first song died more peacefully than any song ever heard on the stage, but thereafter the house applauded the singer, but it would be difficult to hazard whether in sincerity or in jest.

The "Six English Rockers" repeated the novelty "girl act" with Nellie Florede still in the lead, singing two verses alone in "one" before the last change, which might be cut to a shorter time, the act going quite well, and the Damm Brothers brought both admiration and plaudits with their acrobatics to close. It's not often as heavily built a man as the be-whiskered brother can turn handsprings and somersaults and still retain his poise.

Frederick Brothers and Burns gave their enjoyable musical number early, and Dill and Ward opened the show in songs and dances, featuring Miss Ward's "diamond dress," a pink affair. *Sime.*

The manager of the Wintergarten, Berlin, cabled the Marinelli New York office the other day he wanted a juggling act recently reviewed in VARIETY, a copy of which, containing the criticism, had just reached him. Charles Bornhaupt, the Marinelli agent, did not comply, having under engagement three American acts of the same character for future exportation.



PASTOR'S.

There is another "Kid Carnival" at Pastor's this week, and with the exception of Ida May Chadwick, the youngsters are the same who appeared the last time there was a gathering of "child wonders" at the house.

"The Three Nightingales" form the only one of the juvenile acts that shows any change since last seen, and they only in the dressing. The boys are wearing frock coats and high hats, while the girl is sporting a new dainty pink costume. The larger of the youths does not announce the "Dutch" imitation as formerly, although he sings one song with a distinct German dialect. The three children have splendid voices that blend beautifully. The act is in a two-day position this week, and a big hit. The white costumes worn at the opening should be sent to the cleaner.

Katherine Miley is the headliner and the large "riot" of the programme. Miss Miley has shown good judgment in choosing her selections. She has only numbers she is capable of handling and the young woman puts them over with telling effect. Miss Miley is at her best with the Irish songs. The way she handed "Top of the Morning, Bridget McCue," was a treat in itself. She got one little Irishman so worked up, he jumped out of his seat and yelled, "Go it, kid, we're wid youse."

The Peerless Two Macks are attempting too much. Their really good work suffers in consequence. The boy's Irish woman impersonation has been dropped, and is not missed. The children put plenty of ginger into their work, are good dancers and sing acceptably. Proper arrangement and better dressing should place the act where it belongs.

Fiske and McDonough are presenting "Denny's Dilemma," a sketch that they showed at the house a short time ago. The offering is replete with bright snappy dialogue. It is an act in "one," away from anything shown to date. The work of both players is convincing. Miss McDonough especially standing out. The offering in its present shape is capable of holding down a position anywhere.

The Evans Trio show their familiar offering without change. The boy is a good performer, but his aloofness does not gain any friends in the audience. The woman does a very clever "kid" and the man is rather funny in a quiet way.

Potter and Harris managed to get to the house better than the usual acrobatic act. The dressing is neat and the pair work with a speed that is always a desirable adjunct to an offering of this kind. Some good tricks were shown on the rings, the woman doing most of the heavy work.

Jenny Conchas showed an indifferent dog act. Too much time is spent at the opening, putting different costumes on a dog tied in a cabinet. Four animals are used in all, the act depending almost entirely on the closing trick, a dive from a ladder into a blanket held by two dogs.

Winans and Cassler should stick to their musical instruments and allow comedy to rest. Neater dressing for the comedian, at least, would aid materially. Gilbert and Kate had their Hebrew yarns and parodies, and Mr. and Mrs. Harry Thorne are still securing laughs with "An Uptown Flat." J. Jerome Mora was also on the bill, and Prince and Virginia are under New Acts. *Dash.*

UNION SQUARE.

It was rather a second-class show in addition to being the worst hoodoo week of the year. Rogers & Deely in "Robinson Crusoe's Isle" were the headliners. The sketch has undergone alterations since its production, and is immensely improved. The talk has been cut down and only the best of it now remains, and it seems that the little organization is in much better singing form. Several of the big ensemble numbers were received with distinct enthusiasm.

The early part was conspicuously light, but the entertainment packed up about the middle and from the Kratons went nicely to the finish. The hoop rollers are using a bit more of their exhibition work following the "Hoopville." Wednesday Harry Kraton caught the double circle into the prop schoolhouse at the first try and then accomplished the trick of looping three times, placing the hoop nicely.

Patsy Doyle doesn't seem to try very hard, but he scores none the less strongly. There is a lot of quiet humor in his odd monologue, but it does seem that he keeps rather too strictly to a monotone in his speech.

William Dillon was one of the hits of the bill in the next to closing position, although most of the comedy acts of the bill had gone just before him, and the Great Heras Family of acrobats closed the show to solid applause.

Katherine Dahl would have fared but poorly had it not been for an exchange of pleasantries with a "plant" in one of the boxes as a finish. A quantity of fairly apt repartee has been worked into verse, and the novelty of the situation lies in the fact that the singer, who dresses and works quite straight, gets rather the worse of the rhymed passage at arms.

Lamberti passed nicely, thanks to a well-executed violin solo. His impersonations and musical selections on piano and cello keep the act moving nicely up to this point. The only fault is a barely noticeable carelessness in dressing, the dinner coat at the finish having a suspicion of untidiness.

Among the three-day acts Bernier and Stella alone earned distinction. They have an elaborate wardrobe, kept up to the pink of freshness, and they wear their clothes easily. Miss Stella rather injures her appearance by wearing heeled shoes with her second change. There is a hint of strain in her voice, and it sounds more agreeable when it is partly covered up by the man's heavier tones in the duets.

De Chaunt opened the show in a very loose dog and equilibristic act, the apparatus for which has gone to seed. Deery and Francis make tiresome business of their singing and talking turn. They used the joke about the Biblical army crossing the desert and eating "the sandwich-is-there" and a few others of that ilk. Fresh talk would help a lot. The finish is much better.

Thomas Potter Dunne did his best work with the Italian dialect recitation. His imitation of Eddie Clark's "tout" was far from convincing, but the Italian bit got him off nicely.

Agnes Mahr, assisted by Flora Dora and Cameron and Flanagan, were also on the bill. *Rush.*

KEENEY'S.

Keeney's is offering its patrons rather a slow moving program this week. Only one or two bright spots are sprinkled in.

Hibbert and Warren were one of the bright spots in the next to closing position, and gave the latter end of the bill a much needed boost. The pair have done away with a quantity of the talk used when they first appeared hereabouts in the early part of the season. No time is wasted now in getting down to the real work. The act plays about twelve minutes with a speed that leaves the audience with an appetite for more. They scored easily Monday night, notwithstanding they followed an act built almost along identical lines.

William Morrow and Verda Schellberg offer a sort of a haphazard sketch in "one" entitled "Happy's Millions." The drop shows the exterior of a gambling saloon in the Far West, offering a fitting background for Mr. Morrow as a cow puncher. The pretty, shy little Quaker miss of Verda Schellberg looked as much out of place as a dandelion would in Mike Scott's buttonhole on St. Patrick's Day. The pleasing personalities of the players, and a tip-top laughing song by Mr. Morrow overcame the incongruities to the entire satisfaction of the house.

The Great Richards suffered severely through improper handling of the lights. He uses the spot altogether, which is a mistake. It could be done away with after the opening song. Richards depends almost entirely upon his dancing and in this way gets away from the ordinary female impersonator. Some first rate toe and acrobatic dancing is shown. Too much time is given to the final dance, however, a sort of a mirror dance without the mirrors. Mr. Richard's vocal efforts are much better than the average in his line, and at least one more number should be introduced. He could enhance his value by an entire rearrangement.

Scott and Whaley did fairly well with their loosely woven offering. Both are first rate dancers, and the singing does well enough, although better selections could be secured. It is rather late to be singing "Bill Simmons." The comedian should be convinced after looking over the comedian of Hibbert and Warren that a comedy evening suit can be worn perfectly clean, and still answer the purpose.

The LaBelles are showing the familiar juggling act without change, although there is a girl now carried who contributes a pretty appearance only. The man does well with the ordinary juggling, but his comedy efforts are practically wasted. The milk has all been squeezed out of that coconut a long time since.

The Kramers were in the second position and succeeded in arousing some enthusiasm. The girl does a little of everything and does it all rather well. She played a banjo without the aid of a pick and succeeded in securing as near real music as is possible out of the instrument. Her dancing was also very good and won a hearty recall. She might drop the "tough girl" character, finding a more suitable one, or working "straight." *Dash.*

Zamloch, a magician, who has appeared in the South and Western country heading a show of his own, plays Pastor's next week in a sort of magical offering. Alf T. Wilton has the handling of the act.

VAUDEVILLE AT THE MANHATTAN.

"Vaudeville and Moving Pictures at 10-20-30" started this week in the Manhattan Theatre, with a fixed charge of \$25,000 yearly for rental to be stared at by the management.

From the looks of the house on Wednesday evening, Messrs. Jack Welch, Archie L. Sheppard, and, it is said, Felix Isman, will still take down a profit with all the heavy expenses.

A capacity attendance took up all the available space on the evening mentioned. It was "Amateur night," the first of the week, and the patrons received their money's worth several fold, especially those higher up.

During the summer and until last week, the Manhattan was a "five-cent moving picture show," run by Mr. Sheppard, but with the accession of Welch and Isman, the Manhattan became a "theatre," with moving pictures still, but a few "acts" sandwiched in.

The Manhattan to-day is a live illustration of the opportunity lost by the promoters of cheap vaudeville in neglecting New York City.

The Family on East 125th street, a Sullivan-Considine "ten-cent" place, has been the only cheap-priced vaudeville resort of consequence carried on in New York, and even then the S.-C. folk gave their uptown place but little attention in the way of worthy acts.

The Manhattan is conducted with an eye to the amusement of its audience, comedy being extracted from the melodramatic pictures even. When a series setting out pictorially the capture of Nathan Hale as a spy, was thrown upon the sheet, a man behind it gave his own version of what the characters in the picture would or should have said. It was the ideal "talking-living picture." When one of the soldiers struck Hale, the man behind the sheet made Mr. Hale remark "cow-yard," and when both soldiers vented their spleen upon him, the same gentleman again caused Mr. Hale to say "two cow-yards."

Had not the man behind the sheet been troubled with a cold, he probably would have been obliged to repeat the picture and performance.

The boxes Wednesday evening were crowded, and held the "elite" of Upper Broadway. "Louie" Werba occupied a small niche in an upper stage apartment, the remainder of which was taken up by "Pat" Casey, who did not remove his overcoat during the evening, having only appeared at "Advanced Vaudeville" theatres of late, causing him to forget his younger days, and "Abe" Thalheimer squeezed himself up against a wall hoping for the best. The best for Abe was a muffled description now and then from Mr. Casey of what was going on down below.

In another box sat "Teddie" Rosseau of "The Telegraph," and the happy Teddie excused himself by suggesting what a "bully story it would make" (as it did). In the same reserved section with Mr. Rosseau was Tom Ryley, while in the lower box Jack Welch entertained his own particular crowd with stories of how he selected the orchestra, and the inventive turn of mind he possessed as evidenced by the packing case in use for the musical conductor's stand.

# Variety Leads

¶ Its **SECOND ANNIVERSARY NUMBER** carried more theatrical advertising than the **Christmas Editions** of either **"The Telegraph," "Billboard"** or **"Mirror."**

Here are the figures:

<b>VARIETY</b>	-	<b>3,365</b>	inches
<b>"Telegraph"</b>	- - -	<b>3,310</b>	"
<b>"Billboard"</b>	- - -	<b>2,900</b>	"
<b>"Mirror"</b>	- - -	<b>1,208</b>	"

¶ Included in the above total for **"The Telegraph"** are **1,992 INCHES** of **"LEGITIMATE"** theatrical advertisements.

**VARIETY DID NOT CARRY ONE INCH** of **"LEGITIMATE"** theatrical advertising.

"THE TELEGRAPH" ALSO CARRIED 617 INCHES OF COMMERCIAL, AND 173 INCHES OF RACING BUSINESS, NOT INCLUDED. THE GROSS THEATRICAL ADVERTISING OF "VARIETY" AND "THE TELEGRAPH" IS EXCLUSIVE OF CUTS, NOT IN CONNECTION WITH WORDED ADVERTISEMENTS.

¶ **ALL** the advertising contained in the issues of the **"Billboard"** and **"Mirror"** are in the figures quoted.

¶ **VARIETY'S** Second Anniversary Number contained **494** separate and distinct advertisements, advertising **795** acts.

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 Estelle & Willis, Jolly Grass Widows, B. R.  
 Eugene & Mar, 1746 W. 103, Chicago.  
 Evans & Lloyd, 208 Am. Bank Bldg., Seattle.  
 Evans, Billy, Colonial Belles, B. R.  
 Everett, Ruth, Ideals, B. R.  
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## F

Fairchild, Mr. & Mrs. Frank, 1640 47, Chicago.  
 Falke & Coe, Jolly Grass Widows, B. R.  
 Falke, Ellnor, Haymarket, Chicago.  
 Fantas, Two, 211 E. 14, N. Y.  
 Farb, Dave, 515 W. 6, Cincinnati.  
 Farrell, Charlie, 332 Main, W. Everett, Mass.  
 Farrell & Le Roy, 1721 First, Washington, D. C.  
 Farrell, Billy, Moss & Stoll, Eng.  
 Farrell Taylor Trio, Olympic, Chicago.  
 Favar's, Marguerite, Novelty, Topeka.  
 Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.  
 Fay, Coley & Fay, 161 E. 122d, N. Y.  
 Faye, Elsie, Poll's, New Haven.  
 Felix & Barry, Hammerstein's, N. Y.  
 Fentelle & Carr, Auditorium, Lynn.  
 Ferry, Temple, Alton, Ill.  
 Ferguson, Dave, Miss N. Y., Jr., B. R.  
 Ferguson & Du Pree, 313 E. 71, N. Y.  
 Ferguson, Barney & Dick, 68 W. 53, Bayonne.  
 Fern & Mack, Paterson, N. J.  
 Field Boys, 148 E. 97, N. Y.  
 Fields & Hanson, Family, Rock Island.  
 Fields & Woolley, Parisian Widows, B. R.  
 Filmon & Errol, 122 So. Austin, Austin Station,  
 Chicago.  
 Fink, Henry, 150 Potomac, Chicago.  
 Fisher, Mr. & Mrs. Perkins, 531 Washington,  
 Brookline, Mass.  
 Finlay & Burke, Box 4193 Onset, Mass.  
 Fisher, Robert, Lady Birds, B. R.  
 Fisher & Berg, Rentz-Santley, B. R.  
 Fitzgerald & Quinn, Trans-Atlantics, B. R.  
 Flatow & Dunn, 295 E. 14, N. Y.  
 Fleming, May Agnes, White's Gaiety Girls, B. R.  
 Flemen & Miller, Kentucky Belles, B. R.  
 Flora, Mildred, Night Owls, B. R.  
 Fletcher, Charles Leonard, Shea's, Toronto.  
 Flower, Dick J., Orpheum, Los Angeles.  
 Flynn, Jas. A., 1213 Penn. Ave., Washington.  
 Fogarty, Frank, C. O. H., Pittsburgh.  
 Follett, Lonnie, 150 E. 107, N. Y.  
 Fords, Four, G. O. H., Pittsburgh.  
 "Fords, Famous," 391 Gates, Brooklyn.  
 Foreman, Edgar, & Co., Elks' Club, N. Y.  
 Forrest, Edythe, Innocent Maids, B. R.  
 Foster & Dog, Orpheum, Allentown, Pa.

Foster & Foster, Orpheum, Minneapolis.  
 Fox, Will H., 30 Hippodrome, Manchester, Eng.  
 Fox, Mort, Parisian Widows, B. R.  
 Fox & Du Ball, Bijou, Battle Creek.  
 Fox & Hughes, Empire, Boise, Idaho, Indef.  
 Fox, Will, Lady Birds, B. R.  
 Frank, George, Lady Birds, B. R.  
 Franklin & Green, Keith's, Lawrence.  
 Franz, Cogswell & Franz, 246 W. 21, N. Y.  
 Francis, Harry, Jolly Girls, B. R.  
 Frederic Bros. & Burns, Orpheum, Allentown, Pa.  
 Freiligh, Lizzie, Trans-Atlantics, B. R.  
 Frevoll, Frederick, O. H., Sharon, Pa.  
 Frey & Allen, Ideals, B. R.  
 Fredo & Dare, 207 E. 14, N. Y.  
 Frederick, Snyder & Poole, 200 N. Gay, Baltimore.  
 French, Henri, Orpheum, Los Angeles.  
 Frey Trio, Chicago Post, Chicago.  
 Friend & Downing, Shea's, Buffalo.  
 Frosto, Chris, Crystal, Frankfort, Ind.  
 Fukus Araki Troupe, Waterloo, Waterloo, Ia.  
 Futurity Winner, Vaudeville, Dayton, O.

## G

Galand, 82 Sumner, Brooklyn.  
 Galetti's Monkeys, Keith's, Providence.  
 Gallagher & Barrett, Orpheum, Oakland.  
 Galloway, Albert E., Orpheum, Turtle Creek, Pa.  
 Garden & Somers, Treadors, B. R.  
 Gardiner Children, 1953 No. 8, Philadelphia.  
 Gardiner & Vincent, Empire, Liverpool, Eng.  
 Gardner, Jack, Proctor's, Albany.  
 Gardner, Andy, Bohemians, B. R.  
 Gardner, Arline, 1953 N. 8, Phila.  
 Gardner, Georgia, Nelson, Springfield, Mass.  
 Gartelle Bros., 416 S. Main, Gloversville, N. Y.  
 Gavin, Platt & Peaches, 4417 8d Ave., N. Y.  
 Gaylor & Graft, 244 W. 16, N. Y.  
 Gaylor, Bobby, 5108 Princeton, Chicago.  
 Gebure, Mayme, & Co., Colonial, N. Y.  
 Gelger & Walters, Orpheum, New Orleans.  
 Genaro-Theo Trio, Liebesch, Breslau, Ger.  
 Gilbert, Bessie, Keith's, Utica.  
 Gilbert, Jane, Columbus, O.  
 Gillette Sisters, Bijou, La Crosse.  
 Gilmore, Stella, Jolly Girls, B. R.  
 Gilroy, Hayes & Montgomery, Majestic, La Salle.  
 Gladstone, Ida, 335 W. 50, N. Y.  
 Glockner, Chas. & Anna, Rentz-Santley, B. R.  
 Gilmore, Stella, Jolly Girls, B. R.  
 Goez, Nat., 1818 Tree, Donora, Pa.  
 Goldsmith & Hoppe, Hathaway's, New Bedford.  
 Goforth & Doyle, Majestic, Birmingham, Ala.  
 Goolmans, Musical, Majestic, Houston.  
 Gordon & Chalar, Bijou, Oskosh, Wis.  
 Gordon & Marx, Park Family, Johnstown, Pa.  
 Gordon, Amy, Rose Sydel, B. R.

Gordon, Cliff, 3 E. 106, N. Y.  
 Gordon, Max, Reeves' Beauty Show, B. R.  
 Gorman & West, Keith's, Providence.  
 Goss, John, Arcade, Meyersdale, Pa.  
 Gossans, Bobby, 400 So. Smith, Col. O.  
 Gotham Comedy Quartet, City Sports, B. R.  
 Grace, Two, Miner's Americans, B. R.  
 Grant, Anna, Pat White's Gaiety Girls, B. R.  
 Grant, Sydney, 10 W. 65, N. Y.  
 Graham, Geo. W., Scenic, Providence, Indef.  
 Gray & Graham, 34 Bullett, Roanoke, Va.  
 Green, Sam, White's Gaiety Girls, B. R.  
 Gregg, Frank, Tiger Lillies, B. R.  
 Gregory, Geo. L., & Co., 943 Lorimer, Brooklyn.  
 Gregory, Five, Brussels.  
 Grimes, Tom & Gertie, 1615 No. Front, Phila.  
 Gruet, Jack, Al. Marie Ideals, B. R.

## H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.  
 Hale & Hart, 318 1/2 Ind., Indianapolis.  
 Hall, Isabel, Lady Birds, B. R.  
 Hall, Alfred, Rollickers, B. R.  
 Hall, Geo. F., 180 Center, Boston.  
 Haley, Harry R., 236 8d, Chicago.  
 Hammond & Forrester, 101 W. 83, N. Y.  
 Haney, Edith, & Lee, Jr., 4118 Winona, Denver.  
 Hanson & Nelson, 592 10th St., Brooklyn.  
 Hanson & Drew, Bijou, Flint, Mich.  
 Harris & Randall, Palace Hotel, Chicago.  
 Harcourt, Frank, Swain's, Santa Cruz.  
 Hart, Fred, 393 8th Ave., N. Y.  
 Hart, J. C., & Co., Tiger Lillies, B. R.  
 Harmonious Four, Bijou, Adrian, Mich.  
 Hayes & Carew, Bohemians, B. R.  
 Hart, Sadie, 1163 Jackson, N. Y.  
 Harland & Rollison, 224 W. 14, Kansas City.  
 Harlowe, Beatrice, Guyard's, B. R.  
 Harvey & De Vora, Rialto Rounders, B. R.  
 Harvey, Elsie, 138 E. 14, N. Y.  
 Harvey, Harry, 3110 Cottage Grove Ave., Chicago.  
 Haskell, Loney, Columbia, St. Louis.  
 Hawtre, Wm., & Co., Majestic, Chicago.  
 Hayes & Haley, 147 W. 127, N. Y.  
 Hayes, Edmund, Jolly Girls, B. R.  
 Hayes, E. C., Bijou, Jacksonville, Ill.  
 Haynes, Beatrice, Broadway Gaiety Girls, B. R.  
 Healy & Vance, 215 W. 106, N. Y.  
 Hearn, Tom, Pantomime, Liverpool, Eng.  
 Heath, Thomas G., Orpheum, Omaha.  
 Heclow, Charles & Marie, 452 N. High, Chilli-  
 cothe, O.

Helm Children, Savoy, Grand Forks, N. D.  
 Helena, Edith, Auditorium, Chicago.  
 Hellbacks, The, 2910 Armour, Chicago.  
 Hellman, Benj., Treadors, B. R.  
 Heath & Emerson, 200 Berriman, Brooklyn.  
 Heuman Trio, 155 So. Channing, Elgin, Ill.  
 Henry, Captain, Luna Park, Mexico.  
 Henry & Francis, Jolly Grass Widows, B. R.  
 Henry & Young, 270 W. 39th, N. Y.  
 Herbert, Mabel, 404 Main, Woburn, Mo.  
 Herbert The Frog Man, Crystal, Denver.  
 Herron, Bertie, 2042 7th Ave., N. Y.  
 Hertzman, Julia, Imperials, B. R.  
 Hess Sisters, 258 W. 55, N. Y.  
 Hewletts, The, Fritz, Portland, Ore., Indef.  
 Hibbert & Warren, Mohawk, Schenectady.  
 Hickman Bros. & Co., Orpheum, Mansfield, O.  
 Hickman, George, Grass Widows, B. R.  
 Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.  
 Hill, Cherry & Hill, Gay Morning Glories, B. R.  
 Hill, Edmonda Trio, 262 Nelson, New Brunswick.  
 Hillard, Robert, Orpheum, Brooklyn.  
 Hiltos, Marvelous, Fay Foster, B. R.  
 Hillers, Three, Navajou, Connecticut, O.  
 Hines & Remington, Harrison, N. Y.  
 Human, Capt. Sidney, Mechanics Hall, Boston.  
 Hobelman, Martha, Harry Bryant's, B. R.  
 Hoch, Emil, & Co., Keith's, Jersey City.  
 Hoffmans, Cycling, Lyric, Ottawa, Ill.  
 Holdsworth, The, Majestic, Birmingham.  
 Holman Bros., Circo Bell, Yueratan, Mexico.  
 Holman, Al & Mamie, Olympic, Kieff, Russia.  
 Holmes E. Holmes, Lyric, Hot Springs.  
 Holmes, Gertrude Bennett, 13 Central, Greendale,  
 Mass.  
 Holman, Harry, Continental Hotel, Chicago.  
 Holt, Alf., Moss-Stoll Tour, England, Indef.  
 Houston, Fritz, 292 King, London, Ont., Can.  
 Horton & La Triska, Washington, Spokane.  
 Howard Bros., 229 W. 38, N. Y.  
 Howard & Cameron, 479 No. Clinton, Rochester.  
 Howard & Kearney, Orientals, B. R.  
 Howard & Howard, Proctor's, Troy.  
 Howard & St. Clair, Charing Cross rd., London.  
 Howard, Geo. F., 29, Cleveland.  
 Howard, Harry & Mae, 155 So. Halsted, Chicago.  
 Howard, Jos. R., Aleda, Ill., Indef.  
 Howard, May, 3603 Prairie Ave., Chicago.  
 Howard's Tonks & Dogs, Forts, Scranton.  
 Hoyle, William, 16 5, Attleboro, Mass.  
 Hort, Frances, & Co., Sherman House, Chicago.  
 Huehn, Musical, 1553 Broadway, N. Y.  
 Hughes, Florence, Harry Bryant's, B. R.  
 Huested, Sadie, Yankee Doodle Girls, B. R.  
 Hurleys, The, 185 1/2 So. Orange, Newark.  
 Huston, Arthur, Majestic, Ft. Worth.  
 Hutchison Children, O. H., Aberdeen, S. D.  
 Hutchison's Comedians, O. H., Aberdeen, S. D.  
 Hyde, Walt, M., & Co., 3506 S. Pittsburgh.  
 Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo-  
 Lake, Clifton, Me., Indef.

When answering advertisements kindly mention VARIETY.

# Cobb's Corner

SATURDAY, DEC. 21, 1907.

No. 95. A Weekly Word with WILL the Wordwright.

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Wordwright,

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#### I

Imhof & Corinne, Empire, B. R.  
Imperial Musical Four, 148 Dearborn, Chicago.  
Immensophone, Fountain, Cincinnati.  
Innes & Ryan, Empire, Hoboken.  
Inman, The Great, 312 W. 24, N. Y.  
International Comiques, Majestic, Sioux Falls, S. I.  
Irwin, Flo, K. & P. 58th St., N. Y.  
Irwin, Jack, Tiger Lillies, B. R.  
Italia, 356 Mass. Ave., Boston.

#### J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.  
Jackson Family, Ardwick, Manchester, Eng.  
Jackson, Harry & Kate, Hathaway's, New Bedford.  
Jacobs & West, Sam Devere, B. R.  
James, Byron, Bijou, Flint, Mich., Indef.  
Jenkins & Clark, Box 205, Appleton, Wis.  
Jennings & Jewell, Knickerbockers, B. R.  
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.  
Jennings, William, White's Gaiety Girls, B. R.  
Jerome, Nat. S., 1287 Washington, N. Y.  
Jess, John W., Ltd. Liffers, B. R.  
Johnson, Chester, 333 3d Ave., N. Y.  
Johnson, Mark, Lyric, Terra Haute.  
Johnson Bros. & Johnson, 515 Franklin, Pittsburg.  
Johnson, Geo., Scribner's Big Show, B. R.  
Johnson, Jess P., 622 So. 4, Camden, N. J.  
Johnsons, Musical, Alhambra, London, Eng.  
Johnson & Buckley, Empire, B. R.  
Jones & Sutton, O. H., Norwich, Conn.  
Jones & Walton, People's, Cedar Rapids, Ia.  
Jordan, Tom, Lady Birds, B. R.  
Joyces, The, Howard Athenaeum, Boston.

#### K

Kalinowski Bros., Trans-Atlantics, B. R.  
Kaimo, Chas. & Ada, Maywood, N. J.  
Keegan & Mack, 92 3d Ave., N. Y.  
Kelfe, Zena, 508 W. 135, N. Y.  
Keeley Bros., Trent, Trenton.  
Keene, Juggling, 1360 Boston Rd., N. Y.  
Kelly, Sam & Ida, Olympia, So. Bend.  
Kelly, John T., Elmhurst, L. I.  
Kelly & Rose, Colonial, N. Y.  
Kelly, M. J., 46 Johnson, Brooklyn.  
Kelly, Walter C., K. & P. 23d St., N. Y.  
Kemp's Tales of the Wild, Alhambra, N. Y.  
Kennedy Bros. & Mac, 32 Second, Dover, N. H.  
Kennedy & Wilkins, 1563 Broadway, N. Y.  
Keno & D'Arville, Orpheum, Frisco.  
Keno, Walsh & Melrose, Lyric, Dayton.  
Kettler, Joseph R., People's, Cedar Rapids.  
Kherns, Arthur H., 5 Wisconsin, Chicago.  
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.  
Kingsbury, Tim, 1553 Broadway, N. Y.  
King, Sam & Nellie, 2374 Pitkin, Brooklyn.  
Kins-Ners, 843 N. Clark, Chicago.  
Klunson, The, 21 E. 20, N. Y.  
Kirschhorns, 207 So. 13, Omaha.  
Knight & Seaton, 1806 Morgan, Springfield, O.  
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.  
Knowles, Harry, 1533 Broadway, N. Y.  
Knox, W. H., Elysian Grove, Tucson, Ariz.  
Kooper, Harry J., High Jinks, B. R.  
Kokin, Mignonette, Keith's, Providence.  
Kohler & Marlon, O. H., Dubois, Pa.  
Kolfage, Duke, Crystal, Elwood, Ind., Indef.  
Korpe, Orpheum, Portsmouth, O., Indef.  
Kratons, The, Keith's, Boston.  
Kretore, Savoy, Grand Forks, N. D.  
Kurtis-Busse, 6 W. E. Erie, Pa.  
Kyle, Ingram & Co., Pike, Canal Dover, O.

#### L

La Centra & La Rne, Theatrical, Dunkirk, N. J.  
La Clair & West, 47 Hazel, Phila.  
La Dells Four, Orpheum, Newark, O.  
Ladell & Crouch, Orpheum, Kansas City.  
La Fleur, Joe, Majestic, Sioux City.  
Lakola, Harry, Marlon, Marion, O.  
Lambert & Williams, 140 E. 22, N. Y.  
Lamb & King, 353 State, Chicago.  
Lamb's Manikins, 465 Pippin, Portland, Ore.  
Lampe Bros., Verbeck, Oil City, Pa.  
Langdons, The, Milwaukee, Wis.  
La Salle, Harry, Waterloo, Waterloo, Ia.  
Latona, Frank & Jen., Empire, Woolverhampton, Eng.  
Lawlor & Daughters, Am. Theatre Co., Springfield, Mass.  
La Maze Bros., Poll's, New Haven.  
La Mont's Cockatoos, 254 E. Ontario, Chicago.  
Laredo & Blake, 325 E. 14, N. Y.  
La Marche, Frankie, 436 E. 26, Chicago.

La Tell Bros., O. H., York, Pa.  
La Toy Bros., Parisian Widows, B. R.  
La Van & La Valette, Majestic, Pittsburg, Indef.  
La Velle & Grant, 226 E. 14, N. Y.  
Lavette & Doyle, 840 N. 2, Hamilton, O.  
La Vine Cimarion Trio, Cook's, Rochester.  
Lavigne & Hurd, New Century, Mads, B. R.  
Langdons, The, 704 5th Ave., Milwaukee.  
Lauder, Harry, Grand, Liverpool, Eng.  
Lawrence, Peter, Al Reeves' Big Show, B. R.  
La Gray, Dollie, Bijou, Racine, Wis., Indef.  
Lee Tung Foo, 1223 2d, E. Oakland.  
Le Clairs, Two, 403 W. 51, N. Y.  
Le Clair & Bowen, Arcade, Toledo, Indef.  
Le Pelletiers, 144 E. Elizabeth, Detroit.  
Leahy, Frank W., Manhattan, Norfolk, Va., Indef.  
Leeds, Adelaide, Parisian Widows, B. R.  
Le Fevre & St. John, Grand, Fargo, N. D.  
Le Maire & Le Maire, 673 Lenox, N. Y.  
Leigh, Andrew, Lady Birds, B. R.  
Leightons, Three, Chase's, Washington.  
Lennon, Herbert Bert, Majestic, Ft. Worth.  
Leon & Leon, Orpheum, Springfield.  
Leonard & Scott, Bijou, Liverpool, Eng.  
Leonard, James F., Yankee Doodle Girls, B. R.  
Leonard, Jos. and Sadie, Majestic, Des Moines.  
Leonard, Gus, Acme, Sacramento, Indef.  
Leontina, Marie, 17 E. 97, N. Y.  
Leonore & St. Claire, 4048 Easton, St. Louis.  
Lefroy & Woodford, 2417 Wylie Ave., Pittsburg.  
Leslie, Bert & Co., Orpheum, Los Angeles.  
Lester, Will, 23 E. 10, N. Y.  
Levino, Dolph & Susie, 14 Prospect, Westhaven, Conn.  
Levy, Bert, Empire, Paterson.  
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.  
Lewis & Chapin, Fay Foster, B. R.  
Lewis & Harr, 123 W. 16, N. Y.  
Lewis, Phil, 121 W. 112, N. Y.  
Lewis, Oscar, White's Gaiety Girls, B. R.  
Lewis & Thompson, Merry Maidens, B. R.  
Le Witt & Ashmore, 296 No. State, Chicago.  
Libbey & Trayer, 302 W. 47, N. Y.  
Lina & Callij, Fay Foster, B. R.  
Linn, Benn, Half Dime, Jersey City, N. J., Indef.  
Locke, Russell & Locke, Majestic, Evansville.  
Loder, Chas., 121 W. 112, N. Y.  
Lomson, William, 228 Montgomery, Jersey City.  
Long, John, Family, Erie, Pa., Indef.  
Loraine, Oscar, Hathaway's, Malden.  
Lols, Cambridge, O.  
Louise and Dottie, Bowery Burlesquers, B. R.  
Lorvitts, The, 314 Beverly rd., Brooklyn.  
Low, Musical, 233 3d Ave., N. Y.  
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.  
Lucas, Jimmie, K. & P.'s 58th St., N. Y.  
Luce & Luce, New Westminster, Providence.  
Luckies, Two, 397 Sunter, Brooklyn.  
Luce & Lueler, Orpheum, Omaha.  
Luigi Piccaro Trio, Empire, 'Frisco.  
Lukens, 4, Reading, Pa.  
Lutz Bros., Majestic, Paris, Ill.  
Lynton, Chris, Empire, Los Angeles, Indef.  
Lyons, Jr., Champagne Girls, B. R.

#### M

MacDowell & Trescott, Majestic, Houston.  
Macarte's Monkeys, Gotham, Brooklyn.  
Macarte Sisters, Keith's, Portland, Me.  
Mack, Wilbur, 133 W. 45, N. Y.  
Macks, Two, 245 N. 50, Phila.  
Mack & Dugal, Grand, Portland, Ore.  
Mack, James, Wesley, Rose Sydel, B. R.  
MacDonough, Ethel, K. & P. Union Sq., N. Y.  
Maguire, H. S., North Adams, Mass.  
"Madie," 403 W. 51, N. Y.  
Mahr, Agnes, Keith's, Phila.  
Majestic Musical Four, Orpheum, Reading.  
Makarenskos Duo, O. H., Pittsburg.  
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.  
Malvern Troupe, White's Gaiety Girls, B. R.  
Manhasset Comedy Four, Rose Sydel, B. R.  
Manley & Norris, 517 Walnut, Hamilton, O.  
Mantell's Marionettes, Burwoods, Omaha.  
Marlon & Pearl Majestic, Little Rock.  
Marco Twins, World Beaters, B. R.  
Marlo Trio, 62 E. 8, N. Y.  
Marks, Clarence, Broadway Gaiety Girls, B. R.  
Marlon & Lillian, Tiger Lillies, B. R.  
Markeley, Frank, Bijou, Superior, Wis.  
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.  
Martin, Dave & Percie, Majestic, Chicago.  
Marthinetti & Sylvia, Orpheum, Allentown, Pa.  
Martyne, C. O., Orpheum, Leavenworth, Indef.  
Martyne, Great, Rose Sydel, B. R.  
Martin & Crouch, Coeur D'Alene, Spokane, Indef.  
Marshall & King, Rentz-Santley, B. R.  
Martini & Maximilian, Yankee Doodle Girls, B. R.  
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.  
Maruna, Novoro Maruna, Poll's, Bridgeport.  
Mason & Filbin, Cor D'Alene, Spokane, Indef.  
Mason & Fowler, Cook's, Rochester.  
Masse, Ed & Nellie, Portland, Pa.  
Mathews, Joca, Yankee Doodle Girls, B. R.  
Mau's Dogs, 355 W. 49, N. Y.  
Maxwell & Dudley, 106 W. 96th, N. Y.  
Max, Arthur O., P. O. Box 523, Norman, Okla.  
Mayer, Robert, High Jinks, B. R.  
McCahe, Jack, Century Girls, B. R.  
McCaie, Larry, Imperials, B. R.  
McCarthy, Myles, Dondulon, Winnipeg.  
McCree, Junie, La Salle, Chicago, Indef.  
McCullough, Walter, Alexander Hotel, Chicago.  
McCune & Grant, 3 Banton, Pittsburg, Pa.  
McDuff, James, Washington, Spokane.  
McFarland, Frank, 311 W. 142, N. Y.  
McFarland & McDonald, Colonial Belles, B. R.  
McFarland & Murray, Champagne Girls, B. R.  
McGinnis Bros., 75 Bradford, Springfield, Mass.  
McGrath & Paige, G. O. H., Pittsburg.  
McGregor, Lulu, Grand, Altoona, Pa., Indef.  
McLaughlin, L. Clair, Sheranville, Pa.  
McLeod, Andy, Rocky Belles, B. R.  
McMahon's Watermelon Girls, 23 Armory, Birmingham.  
McKenzie & Shannon, K. & P. 23d St., N. Y.  
McNamee, 104 W. 40th, N. Y.  
McWilliams, G. R., Orpheum, Omaha.  
Melville & Higgins, 272 So. 2d, Brooklyn.  
Melvin Bros., Kentucky Belles, B. R.  
Merritt Trio, 97 Park, Chicago.  
Merritt, Raymond, Empire, Los Angeles, Indef.  
Middleton, Gladys, Fischer's, Los Angeles, Indef.  
Mignon, Helene, Empire, St. Paul, Indef.  
Mills, Joe, Rollickers, B. R.  
Mills, Wm., 20th Century Maids, B. R.

Millard, Frank, Lady Birds, B. R.  
Millard Bros., Crackjacks, B. R.  
Miller, Elizabeth, Temple, Youngstown, O.  
Millership Sisters, Watson's, B. R.  
Miller, Grace, Phillips', Richmond, Ind., Indef.  
Milla & Lewis, 114 E. 11, N. Y.  
Millman Trio, Apollo, Vienna, Aus., to Dec. 31.  
Mills & Morris, Clarendon Hotel, N. Y.  
Mitchell & Cain, 611 Sterling, L., Brooklyn.  
Mitchell Sisters, Monarch, Lawton, Okla., Indef.  
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.  
Mitchells, The, Elmira, N. Y.  
Monroe, George, 1553 Broadway, N. Y.  
Montambo & Hurl Falls, Empire, B. R.  
Montrose, Louise, Keith's, Cleveland.  
Montague's Cockatoos, 54 W. 26, N. Y.  
Montgomery, Geo. P., Box 488, Harrisburg, Pa.  
Montgomery & Moore, 1009 Burtonwood, Phila.  
Monray, 814 Western Ave., Allegheny, Pa.  
Morette Sisters, 1237 Lee, Philadelphia.  
Mooney & Holheim, Hippodrome, Liverpool.  
Moore, Billy, Family, Washington, O.  
Moore & Dillon, Fay Foster, B. R.  
Moore, Tom, Hathaway's, Lowell.  
Moorehead, Harry (Dreamland), Norfolk, Va.  
Morgan & Chester, Vanity Fair, B. R.  
Morgan, Lou, Parisian Belles, B. R.  
Morgan & McGarry, 43 Wyckoff, Brooklyn.  
Morre, Chas., Lady Birds, B. R.  
Morre, Helen J., Night Owls, B. R.  
Morrelle, Marie, 1724 1/2 Main, Parsons, Kan.  
Morris & Kramer, Dainty Duchess, B. R.  
Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.  
Morton, James J., 147 W. 45, N. Y.  
Morton, Ed., Rollickers, B. R.  
Mozarts, The, Wonderland, Wheeling, W. Va.  
Muehlners, The, Cooper, Mt. Vernon, O.  
Mullen & Corelli, Orpheum, Denver.  
Muller, Chum & Muller, 16 Charlotte, Ashville.  
Mullini Sisters, Washington Society Girls, B. R.  
Munger, Mor. M., Frankfort, Ind.  
Murphy, Whitman & Co., Grand, Portland, Ore.  
Murphy & Andrews, 116 Washington pl., N. Y.  
Murphy & Magee, Ideals, B. R.  
Murphy & Palmer, 309 3d Ave., N. Y.  
Murphy & Willard, 605 No. 7th, Philadelphia.  
Murphy, Geo. P., Tiger Lillies, B. R.  
Murray, Clayton & Drew, Franklin, Worcester.  
Murray Sisters, Hammerstein's, N. Y.  
Murray, Wm. W., 223 E. 14, N. Y.  
Murtha, Lillian, 211 E. 10, N. Y.  
Murray & Williams, 30, Crystal, Marion, Ind.  
Musketters, Three, Jolly Grass Widows, B. R.

#### N

Nagel & Adams, Calgary, Ont., Can.  
Naretie, Marie, Christchurch, New Zealand, Indef.  
Natus, Julie, Tiger Lillies, B. R.  
Nawn, Tom, & Co., 420 W. 52, Phila.  
Neff, John, 136 Main, Bridgeport.  
Nellis, Nell & Chapman, 1062 E. Main, Rochester.  
Nelson-Farnum Troupe, 314 Beverly rd., Brooklyn.  
Nelson, Katherine, 10 Howland, Roxbury, Mass.  
Nelson & Egbert, 482 Atlantic, Pittsburg.  
Nevada & Eden, 243 W. 43, N. Y.  
Newell Sisters, Jolly Girls, B. R.  
Newell & Niblo, Islington, Empire, London.  
Newman, Jules, Lady Birds, B. R.  
Niemyer & Odell, Blue Ribbon Girls, B. R.  
Nicola, Ida, Bohemians, B. R.  
"Night on a Horse Boat," Shea's, Buffalo.  
Noble, Billy, 20th Century Maids, B. R.  
Noblette & Marshall, Waterloo, Waterloo, Ia.  
Nolan, Fred, Boston Belles, B. R.  
Norman's, Juggling Six, 5804 Mansfield, Chicago.  
North, Bobby, 45 W. 116th, N. Y.  
Nosses, The, 179 W. 47th, N. Y.  
Nugent, Eddie, Trans-Atlantics, B. R.  
Nugent, J. C., Unique, Sheboygan, Wis.

#### O

O'Brien-Havel, 616 52, Brooklyn.  
Odell & Hart, 2063 Strand, Seattle.  
Odell & Kinley, Toledo, O.  
Ogden, Helen, 279 Cylbourne, Chicago.  
O'Hanna, Sam, Columbus, O.  
Olivette, 225 Pacific, Brooklyn.  
Omega, Ollie, Parisian Widows, B. R.  
"Onetta," Park Hotel, Port Chester, N. Y.  
Onthank & Blanchetto, P. O., Boston, Mass.  
O'Neill, J. H., & Co., Star, New Kensington, Pa.  
O'Neill, Tommie, White's Gaiety Girls, B. R.  
Orbanas's Irma, Majestic, Montgomery.  
O'Regan, Box 305, Ottawa, Can.  
Orloff, Olga, Toreadors, B. R.  
O'Rourke & Marie, Merry Makers, B. R.  
Otto Bros., 10 Howland, Roxbury, Mass.  
Our Quartet, Indianapolis, Ind.

#### P

Palmer & Dockman, 1419 Gault, Chicago.  
Palmer & Saxton, 29, Noddy, Denver.  
Palfrey & Hoefler, Riverside, L. I.  
Parisian Grand Opera Co., 636 Lexington, N. Y.  
Parks, Dick, 1268 E. 25, Los Angeles.  
Parmelee & Mack, Nelson, Mt. Vernon, O.

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS. 31 W. 31st St., N. Y.  
(Meyer Cohen, Mgr.)

Vol. 9. New York, Dec. 21, 1907. No. 3.

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Write or call for it at once. Slides now ready for this beautiful baby song; every slide a hit with any audience. The best baby song since "ALWAYS IN THE WAY." Slides \$5.00 per set. Write at once.

Patton, Grace, Rollickers, B. R.  
Paulinetti & Piquo, 242 Franklin, Phila.  
Pendletons, The, 135 Pittsburg, New Castle.  
Peto & Wilson, 335 Temple, Washington, O.  
Penti, Kathryn, Rollickers, B. R.  
Penti, Violet, Rollickers, B. R.  
Penti, Fred & Annie, Keith's, Providence.  
Perry Twins, Augusta, Ga.  
Perry & White, Miss N. Y., Jr., B. R.  
Perry, Frank L., 747 Buchanan, Minneapolis.  
Perry, Clayton, Ideals, B. R.  
Peters, Phil & Nettie, Shubert, Utica.  
Philbrooks & Reynolds, 220 E. 78, N. Y.  
Phillips Sisters, Majestic, B. R.  
Piercy & Fuld, 1926 Patterson, Baltimore.  
Piccolo Midgets, Orpheum, El Paso.  
Pike, Lester, Fairhaven, N. J.  
Plum, Anna, Family, Victoria, B. C.  
Polser's Three, 12 Notre Dame, Montreal.  
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Posner, Allan H., 436 Central Park W., N. Y.  
Potter & Hartwell, Champagne Girls, B. R.  
Powers Bros., 15 Trask, Providence.  
Powers, Eddie, Majestic, St. Paul.  
Power, Coletta & Co., Majestic, Ft. Worth.  
Prampin Trio, 847 W. 40, N. Y.  
Price, Bob, Natioscope, Montreal.  
Price & Tyler, O. H., Riverhead, N. Y.  
Pricer, Louis, Century Girls, B. R.  
Prosser Trio, 5 E. Main, Springfield, O.  
Pryors, The, 30 No. Main, Providence.  
Psycho, Mlle., Mansfield, O., Indef.  
Pudgie & Emmett, 404 Blewett, Seattle.  
Pullen, Louella, O. H., Savannah.  
Pulman Porter Maids, K. & P. 23d St., N. Y.

#### Q

Quaker City Quartet, 403 Macon, Brooklyn.  
Quig, Mackey & Nickerson, Fenberg Stook Co. (Eastern).  
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

#### R

Radford & Valentine, Oxford, London, to Feb. 10.  
Radlin's Monkeys, Empire, Paterson.  
Rain Bears, Keith's, Cleveland.  
Rainbow Sisters, Casino, Washington, Pa.  
Raleigh & Harrington, 233 Winter, Hagerstown, Md.  
Raisdon & Son, Grand, Covington, Ky.  
Rastus & Banks, Dec. 16-31, Alhambra, Brussels, Belgium.  
Ranks, The, Unique, Eau Claire.  
Rankin, Virginia, Majestic, Ashland.  
Rawls & Von Kaufman, Temple, Alton, Ill.  
Rawson & June, Phoenix, N. Y.  
Raymond & Harper, Robinson, Cincinnati.  
Razarsky, The, Family, Hazelton, Pa.  
Ray, Fred & Co., O. H., Indianapolis.  
Raymond, Fredericka, 16 E. 88th, N. Y.  
Raynor, Val, Trans-Atlantics, B. R.  
Reattino & Stevens, 114 E. 11, N. Y.  
Reed & Hadley, World Beaters, B. R.  
Redford & Winchester, Temple, Detroit.  
Redd Bros., 48 Saxton, Dorchester, Mass.  
Reese, Harvey & Alfrey Sisters, Vaudeville, Travlers City, Mich.  
Regal Trio, 116 W. Washington pl., N. Y.  
Reid Sisters, 53 Broad, Elizabeth.  
Reed & Earl, R. No. 3, Box 316, Los Angeles.

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FRANK E. THOS. J.

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THE FUNNY WHO FUNS AND THE SINGER WHO SINGS.

TWENTY-MINUTE RIOT IN "ONE."

"THE JOLLY TWO."

THEY ARE SINGING WITH BIG SUCCESS

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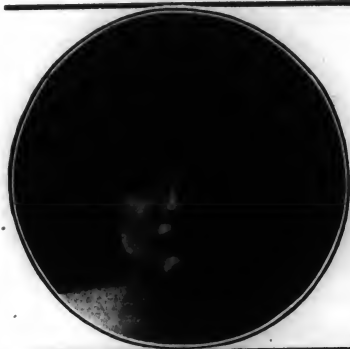
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**GRACE  
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Tremendous success as "Lady Bettie" in J. P. Goring's Big Song Show, "THE SHOW GIRL," Season '07-'08.

**BILLY HART**

Principal comedian and producer of all the material in BOB MANCHESTER'S "GAY MASQUERADERS," a show that is being so well talked about all along the line.

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REALLY REMARKABLE, REALISTIC, RAPID CHARACTER CHANGES.

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The Dainty Little Comediennes, in STORY SONGS.

Direction of JACK LEVY  
WEEK DEC. 23, COLONIAL, N. Y. C.

THAT DAINTY ATHLETE

**Little Belle Gordon**

IN VAUDEVILLE.



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EUROPE

Merry Christmas  
and a  
Happy New Year

**Clarence Sisters**

BOOKED SOLID.

"THE AUSTRALIAN NUGGETS."

Direction AL MAYER.

Merry Christmas and Happy New Year  
TO ALL FROM

**JUST KIDS**

P. S.—RAWSON AND CLARE.

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**Trained Australian Cockatoos**

Recognized by Press and Public to be the most perfect bird. The only bird act in the world doing a back somersault from bar to bar, then a somersault to the ground and finishing with a number of roll overs.

**Address care Variety, Chicago Office**

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WEEK DEC. 23, ORPHEUM, READING.

THOSE SMART AGENTS, REICH &amp; PLUNKETT.

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MUSICAL  
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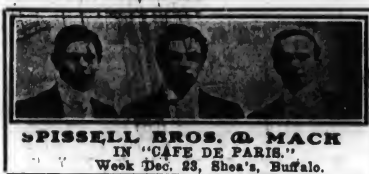
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Featured with **THE CLARA TURNER COMPANY**

Address care **VARIETY**

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Reed, Harry L., Washington, Buffalo, Indef.  
Rever, Al., Reeves' Beauty Show, B. R.  
Remington, Mayne, 30, Orpheum, Salt Lake.  
Rennae Family, Dominion, Winnipeg.  
Reno, Geo. B., & Co., Empire, Stratford, London, Eng.  
Renshaw, Bert, Majestic, La Salle, Ill., Indef.  
Reusette & Lyman, Trocadero, B. R.  
Rever & Yulr, Champagne Girls, B. R.  
Reynard, Ed F., Proctor's, Troy.  
Reynolds, Abe, Miss N. Y. Jr., B. R.  
Rhodes & Engel, 223 Chauncey, Brooklyn.  
Rice, Al., Palace, Donora, Pa.  
Rice & Cohen, Orpheum, New Orleans.  
Rice & Elmer, 343 E. 142d, N. Y.  
Rice & Prevost, Colonial, N. Y.  
Rice & Walters, Boston Belles, B. R.  
Richards, Chris, Olympic, Chicago.  
Rich Duo, 164 E. Randolph, Chicago.  
Riley, Frank, Oriental, B. R.  
Ronalds, The, Majestic, Lafayette, Ind.  
Ring & Williams, 102 Liberty, Baltimore.  
Ritter & Foster, Pulner Hippodrome, London.  
Roberts, Four, Unique, Minneapolis.  
Roberts, Hayes & Roberts, Bijou, Lansing, Mich.  
Roberts, Signa, Unique, Eau Claire.  
Robert-de-Mont Trio, 722 W. 14th Pl., Grand Rapids.  
Robisch & Childress, 341 No. Clark, Chicago.  
Robinson & Grant, 206 8th ave., N. Y.  
Robinson, Parquette Trio, Columbus, O.  
Robinson, Tom, Scribner's Big Show, B. R.  
Rockaway & Conway, Bijou, Adrian, Mich.  
Rogers & Mackintosh, 121 W. 42d, N. Y.  
Romola, Bob, Bijou, Davenport, Ia., Indef.  
Rooney & Bent, Poll's, Waterbury.  
Rooney, Katie, Poll's, Bridgeport.  
Rooney Sisters, Orpheum, Boston.  
Roscoe & Sims, Rents-Santley, B. R.  
Rose & Ellis, Yankee Doodle Girls, B. R.  
Ross & Lewis, Palace, Hull, Eng.  
Rosso & Simms, Bowers Burlesquers, B. R.  
Roth, Laura, Dominion, Winnipeg.  
Rousek, Jack, Air-Dome, Leavenworth, Indef.  
Roxie & Wayne, Bijou, Benton Harbor, Mich.  
Royal Musical Five, 249 So. 9th, Brooklyn.  
Russell & Held, Keith's, Boston.  
Russell, Fred, Bowers Burlesquers, B. R.  
Russell, Fred P., 486 W. 136, N. Y.  
Russell & Davis, Pastime, Atlanta, Indef.  
Ryan & Richfield, Proctor's, Troy.  
Ryan & White, 30, Hathaway's, Brockton, Mass.



**SPISSELL BROS. & MACK**  
IN "CAFE DE PARIS."  
Week Dec. 23, Shea's, Buffalo.  
Stone, Beth, 30, Orpheum, Denver.  
Stuart & Keeley, 822 College, Indianapolis.  
Sturgis, Ida, Imperials, B. R.  
Sullivan, W. J., Bijou, Jamestown, N. D., Indef.  
Sully & Phelps, O. H., Gardner, Mass.  
Sunny South, Columbia, Cincinnati.  
Subers, Emile, Orpheum, Cincinnati.  
Summers & Winters, Spellman, C. R.  
Sutcliffe Troupe, Empire, Stratford, London, Eng.  
Sutton & Sutton, High School Girls, B. R.  
Sweet, Eugene, 25 Cherry, Providence.  
Sweeney, John S., 452 Turner, Allentown, Pa.  
Swor Bros., Maryland, Baltimore.  
Sylova, The, Parisian Belles, B. R.  
Symonds, Jack, Bijou, Benton Harbor, Mich.  
Syts & Syts, Lyric, Ft. Worth.

Tanna, Family, Hagerstown, Md.  
Taneans, O. H., Allentown, Pa.  
Tancan, Felix & Claxton, 331 E. 93d st., N. Y.  
Talcots, The, 2102 Cecil, Phila.  
Taylor, Tell, La Salle, Chicago, Indef.  
Tegge & Daniel, 2148 No. Roby, Chicago.  
Tempest Trio, Bijou, Winnipeg.  
Tenors, Four, Pat White's Gaiety Girls, B. R.  
The "Quartette," Orpheum, Oakland.  
Thomas, David, c/o Meyer, Atlanta.  
Thompson & Carter, City Sports, B. R.  
Thompson, Harry, Pastor's, N. Y.  
Thorne, Mr. & Mrs. Harry, Hotel Braddock, N. Y.  
Tiddewinks & Dugan, 603 Hudson, N. Y.  
Tinney, Frank H., 812 Moore, Phila.  
Tivoli Quartette, Orpheum, Sioux City.  
Tom-Jack Trio, Orpheum, San Francisco.  
Tort, Bennett's, Ottawa.  
Toys, Musical, Brockton, Mass.  
Travers, Belle, Orientals, B. R.  
Trilliers, The, 346 E. 20, N. Y.  
Troyer Lefe, Irwin, Goshen, Ind., Indef.  
Truesdell, Mr. & Mrs. Howard, Keith's, Portland, Ore.  
Trocadero Quartet, Dixieland, Jacksonville, Fla.  
Turner, Bert, Crystal, Goshen.  
Tyce, Lillian, 733 Mt. Prospect, Newark.  
Tyroleans, Fourteen, Family, Davenport.

Ullrich, Fritz, 2418 N. 16, Phila.  
Usher, Claude & Fannie, 38 Henry, Jersey City.  
Valadons, Aerial, Imperial, Freemont, O.  
Valdars & Vano, Frank, Troy.  
Valmore, Mildred, Toredors, B. R.  
Valoise Bros., Star, Donora, Pa.  
Valveno Bros., 107 E. 31, N. Y.  
Van Cleve, Denton & Pete, 236 E. 14, N. Y.  
Von Gofre & Cotrelly, Columbia, Oakland.  
Van, Billy, Auditorium, Chicago.  
Vano Lee, James, Yankee Doodle Girls, B. R.  
Vardaman, 270 W. 39, N. Y.  
Vardon, Perry & Wilbur, Crackerjacks, B. R.  
Variety Quartet, Star, N. Y.  
Vedmars, The, 749 Amsterdam, N. Y.  
Vermette-Carpotte Trio, Alhambra, London, Eng.  
Verna, Belle, Broadway, Middletown, O.  
Waters, Harry, 153 Broadway, N. Y.  
Webb & Engle, 123 Montauk ave., Brooklyn.  
Von Dell, Harry, 458 Notre Dame, Manchester, N. H.

Waddell, Fred & Mae, Varieties, Terre Haute.  
Waggand & Waggand, 205 Hull, Brooklyn.  
Wahlund, Tekela Trio, 205 W. 22, N. Y.  
Walters, Harry, 1553 Bway, N. Y.  
Watson & Little, Poll's, Waterbury.  
Watson's Farm Yard, Poll's, Worcester.  
Watson, Fred, Orpheum, Los Angeles.  
Walton, Irving R., Irwin's Majestic, B. R.  
Waller & Magill, 102 7th ave., N. Y.  
Ward Trio, 640 52, Milwaukee.  
Warren & Brockway, Foster, B. R.  
Wangdoodle Four, Vandy Fair, B. R.  
Washer Bros., Oakland, Ky.  
Walsh-Lynch & Co., Irwin's Big Show, B. R.  
Walsh, George, Toredors, B. R.  
Walshburn, Blanche, Broadway Gaiety Girls, B. R.  
Waterbury Bros. & Tenner, Orpheum, Brooklyn.  
Waters, Harry, 153 Broadway, N. Y.  
Watson, Jos. K., Rollickers, B. R.  
Webb & Connelly, Lyric, Mobile.  
Webb, Harry L., Beatrice, Neb.  
Webb, Josie, Tiger Lillies, B. R.  
Webb, Mabel, Pat White's Gaiety Girls, B. R.  
Weber, Chas. D., Bowers Burlesquers, B. R.  
Weber, John, Broadway Gaiety Girls, B. R.  
Welch & Mattland, Vandy Fair, B. R.  
Wells, Pauline, Parisian Widows, B. R.  
Wells, Billy K., Harry Bryant's, B. R.  
Wentworth, Vesta & Teddy, Bon Tons, B. R.  
West, John A., 181 W. 68, Chicago.  
West & Benton, Oak Park, Sacramento, Indef.  
West & Van Sichen, Belle, Oakland.  
West, Harry, Washington Society Girls, B. R.  
West, Ed., Parisian Belles, B. R.  
Weston, Emma, Empire, B. R.

Weston, Sadie, Parisian Belles, B. R.  
Whelan & West, Duches, Balham, London, Eng.  
Wheeler Children, 2514 No. 25, Phila.  
Wheeler & Rosey, 15 So. Clark, Chicago.  
Whelan & Searles, Windsor, Grand St., St. Paul.  
White, Dennison & White, Academy, Cumberland, Md.  
White, Ed. & Rolla, 506 E. 97, N. Y.  
White Hawk, 750 Westchester, N. Y.  
White, Pat, Pat White's Gaiety Girls, B. R.  
White, Tom, Lady Birds, B. R.  
Whitehead, Joe, 498 W. 33, N. Y.  
Whitely, James, Trans-Atlantics, B. R.  
Whiteside, Ethel, 30 Olympia, Liverpool, Eng.  
Whittle, W. E., Orpheum, Yonkers.  
Whitman, Frank, 604 No. 2, Reading.  
Wiggans, Joe, Imperials, B. R.  
Wilbur, Caryl, Hippodrome, Portsmouth, Eng.  
Wilder, Marshal P., 256 W. 97, N. Y.  
Wilfred & Lottie, Bijou, Muskegon, Mich.  
Wills & Hassan, Keith's, Utica.  
Williams, C. W., 33 B. Jamaica, Richmond Hill, L. I.  
Williams & Mayer, 309 W. 55, N. Y.  
Williams, Jud, Lyric, Lincoln, Neb.  
Williams, Joe, Jersey Lillies, B. R.  
Williams, Sam, Proctor's, Jersey City.  
Williams & Melburn, Parson's, Hartford.  
Williams & West, High Jinks, B. R.  
Wilson, Tony, Heloise & Armors Sisters, 1 Prima rd., Bristol, London, B. E., Eng.  
Wilson, Alf & Mabe, 20 Gaiety, Detroit.  
Wilson Bros., Orpheum, Boston.  
Wilson, Jack, & Co., Shea's, Buffalo.  
Wilson, Lizzie N., 175 Franklin, Buffalo.  
Wilson, Sam, High Jinks, B. R.  
Wilton, Belle, Vandy Fair, B. R.  
Winchman, V. F., Bennett's, Ottawa.  
Wolf & Zedella, Family, Rock Island, Ill.  
Wolf Bros., Orpheum, Boston.  
Wood Bros., 207 E. 14, N. Y.  
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.  
Woods & Woods, Temple, Ft. Wayne.  
Woodford's Animals, Rose Sydel, B. R.  
Wormser Tots, Parkersburg, O.  
Wordette, Estelle, & Co., 40 W. 84, N. Y.  
World & Kingston, Lyric, Dayton, O.  
Work & Ower, Hathaway's, Lowell.  
Worthley, Minthorne, 125 Lexington, N. Y.

Yackley & Bunnel, Elm Villa, R. F. D. 6, Lancaster, Pa.

Yalto Duo, 229 W. 38, N. Y.  
Yonamato Bros., Emerald, Adams Co., O.  
Young & De Vole, 8 Lower 5, Evansville.  
Young & Manning, 2130 Grant, Denver.  
Young, Harry C., Lady Birds, B. R.  
Young, Oille, & Bros., 58 Chittenden, Columbus, O.

Z  
Zanloch & Co., Pastor's, N. Y.  
Zaras, 4-104 W. 40, N. Y.  
Zazell, Vernon Co., Shedy's, Fall River.  
Zeda, H. L., 28, Family, Butte.  
Zenda, Parisian Widows, B. R.  
Zeno, Bob, 848 1/2, Portland, Ore.  
Zolas, The, Crystal, Rock Island.  
Zimmerman, Al., Empire, B. R.  
Zinn's Famous Dancing Girls, Empire, San Francisco.

**BURLESQUE ROUTES**

WEEK DECEMBER 23.

When not otherwise indicated, "L. O." after show indicates it is "laying off."  
Americans, Electric Schenectady.  
Avenue Girls, Star, Milwaukee.  
Bachelor Club, Garden, Buffalo.  
Behman Show, Gaiety, Pittsburg.  
Blue Ribbons, Murray Hill, N. Y.  
Bon Tons, Gaiety, Birmingham.  
Boston Belles, Casino, Philadelphia.  
Bohemians, Imperial, Providence.  
Bowers Burlesquers, Gaiety, Brooklyn.  
Brigadiers, Avenue, Detroit.  
Broadway Gaiety Girls, Shubert, Newark.  
Bryant's, Harry, 125th St. Music Hall, N. Y.  
Casino Girls, Euson's, Chicago.  
Century Girls, Dewey, N. Y.  
Champagne Girls, Gotham, N. Y.  
Cherry Blossoms, Howard, Boston.  
City Sports, Lyceum, Boston.  
Colonial Belles, Standard, St. Louis.  
Cracker Jacks, Gaiety, Philadelphia.  
Dainty Duches, Westminster, Providence.  
Drumlands, 23-25, Gaiety, Albany; 26-28, Lyceum, Troy.  
Empire Show, Lyceum, Washington.  
Fay Foster, Bon Ton, Jersey City.

**Jas. B. Rice** That's Enough  
**VAUDEVILLE NEW SKETCHES ONLY**  
The Frank Author SKETCHES IN SLANG. ORIGINAL IDEAS NOTHING BUT SCREAMS. VARIETY.

**GEO. B. SNYDER and HARRY BUCKLEY**  
MUSICAL COMEDIANS  
With all their friends A MERRY CHRISTMAS AND A HAPPY NEW YEAR.  
My, how those boys stick together!  
HIT AT PASTOR'S LAST WEEK.

**PRINCE and VIRGINIA**  
In a Novelty German Comedy and Character Singing Act.  
Miss Virginia makes three of the most beautiful changes ever seen in Vaudeville.  
Mr. Pastor says as a whole the act is the sweetest dressed act he has had in his house.  
ADDRESS ALL AGENTS.  
**THE GREAT AND ONLY**  
**ZAMLOCH**  
Featured at PASTOR'S, WEEK DEC. 23. AGENTS AND MANAGERS KINDLY INVITED.  
ALF T. WILTON, Exclusive Agent.

**WALTER K. HILL, Press Representative**  
**BUFFALO BILL'S WILD WEST**  
Re-Engaged by **MR. LOUIS E. COOKE**, General Agent

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RAPID FIRE HEBREW COMEDY

THE WORLD'S GREATEST JUGGLER.

**LE DENT!**

Recognized all over the world as such. Set all Scranton and Troy talking.  
The juggler that they all try to copy.

Booked solid two years. Knockout. Management, BUTLER, JACOBS & LOWRIE.



**BILLY HALL AND COLBORN** JOLLY JENNIE  
"The SWEDE" "The SWEDE and the HAPPY GIRL"

Big success on Western States Vaudeville Ass'n. Booked solid until Feb.

IMPERSONATIONS, MIMICRY AND TRICK PIANO PLAYING.

HARRY

P. B.

**FIDDLER AND SHELTON**

DOING THINGS WHICH COME TO SOME, BUT ALL "NEVER."

En route, booked by Western Vaudeville Association. Per. Add., 2701 Dearborn St., Chicago, Ill.

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LILLIAN

**BROWN AND WRIGHT**

Per. Address, 344 W. 45th St., N. Y. C.

Management JACK LEVY.

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"WATCH THE BIG SURPRISE."

Booked by Western Vaud. Ass., Chicago, Ill. Sternard & Hayman.

FIFTEEN MINUTES OF LAUGHTER AND APPLAUSE

**4-COMRADES-4 Comedy Acrobats**

JOHN QUAIL, GEORGE DONAHUE, LENNY ROONEY, GEORGE SULLY.

ALF T. WILTON, Exclusive Agent.

"THE TALL TALE TELLER."

**EDWARD GRAY**

Anyone reading this ad before Xmas, I wish them a merry one, and a first-class New Year, except a man who imitates a poor little messenger boy with no folks except a dying rooster.  
Send all presents to Lawrence, Mass., Dec. 23d.

EIGHTEEN MINUTES OF COMEDY.

**HARRY L. WEBB**

THE MAN WHO TALKS AND SINGS. KEEP YOUR EYE ON THE LAUGH PRODUCER.

Scoring BIG on the Western Vaudeville Association time and a long route booked.

**DICK McALLISTER**

ORIGINAL.

PERKINS, Bell Boy, Gus Hill's "Around the Clock" Co. SECOND SEASON, Gus Hill's "Around the Clock" Co.  
MINIATURE FIREMAN in Ritchie Hearn's America's Original "That Bad Boy" (Late of Fred Karno's), "Night in an English Musical Hall."

Permanent Address, care DISBECKER, 66 IRVING PLACE, NEW YORK CITY.

**James R. Waters**

"THE SINGER OF THE GHETTO."

Manchester's "Vanity Fair" Company.

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One of the best will be his new great ballad for the coming summer, and after having diligently swept and bathed in the ocean of melody has produced another "When the Roses Bloom Again" which is entitled "I AM WAITING FOR THE SUMMERTIME AND YOU."

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## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

"Variety's" Credential Cards to Correspondents for 1928 are now out, and only those for the coming year should be recognized.

No person without one is authorized to represent "Variety."

## CHICAGO

By FRANK WIESBERG.  
VARIETY'S Chicago Office,  
Chicago Opera House Block,  
(Phone Main 4580).

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle, Monday rehearsal 9).—Hermann the Great tops the list, sharing important honors with Houdini's third and last week. Hermann has not been here since last season and brought with him a series of new illusions and accessories. "Ye Colonial Septet" is as good as when first here a few years ago. Inez McCauley and Company in "The Unexpected" offered a well constructed dramatic sketch, cleverly written and adequately staged. It scored. Eleanor Falke made a tremendous hit with the Monday audience. Mlle. Toona and her illustrated lecture proved interesting. Fred Watson and Mirlsky Sisters offered their neat singing and dancing specialty. Marcelina Cockatoo's interesting. The picturesque groupings and intelligence displayed by the birds were remarkable. The Balzors introduced some intricate acrobatic feats, and Clark and Temple in a comedy singing act did well with the latter. Josh Dineau might rejuvenate some of the talk. His delivery is worthy of better material.

AUDITORIUM (Klaw & Erlanger, mgrs. Milwaukee Adams dir. Sunday rehearsal 10:30—Colonial Theatre).—The bill this week contains an average of acts that for years were conceded examples of familiar vaudeville. The list has been reduced from the usual number of ten or twelve acts to nine, probably actuated by the reappearance of Vesta Victoria, who contributes about thirty-five minutes as her share. Miss Victoria was at the head of the dancing bill eleven weeks ago. She was given an ovation on Sunday evening and substantiated her popularity by responding to several curtain calls after her fifth and last song. She sang "He Blames My Dreamy Eyes." The latter Miss Victoria explained was an American song rendered for the first time. Her success was more pronounced than on her previous engagement. The George Washington joke is still in evidence. Prince Kokin made a striking appearance in an elaborate Japanese costume and juggled adeptly. "Hogan of the Hanson" is well known to vaudeville theatre-goers, but Lelloy and Clayton undoubtedly find it as valuable as ever, judging from the number of laughs it produced. John Birch soliloquized dramatically and philosophically of heroes and heroines in melodrama, assisted by a collection of hats, earning applause and unrestrained laughter. The Georgettys, composed of one woman, two men and a boy, in acrobatics. The youngster is the support of the act and his muscular strength, accuracy and intrepidity commanded interest and amazement. Rawson and June gave a remarkable exhibit of balancing three chairs on their heads. The act was arranged and accomplished in that line. Jean Clemont's circus parade is a delightful and entertaining

offering. Nearly every corporeal species is represented in the collection of trained animals. It is a novelty act.

CHICAGO OPERA HOUSE (Frank Rivers, mgr. for Kohl & Castle, Monday rehearsal 9).—Clayton White and Marie Stuart Company, Ned Wayburn's "Side Show," the Glusierette, O'Hana San and Company, Fross Eldridge, Reiff Brothers, Jeannette Adler and Company, Leeds and Le Mar, Joe Marsh, Musical Stipps, Quinn Trio, Glocker and Morton.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—"The Futurity Winner," Bobker's Arabs, Mosher, Houghton and Mosher, Fred Ray and Company, Loney Haskell, Murphy and Francis, Mlle. Czinka Panna, Renfrew and Jansen, Howard and Escher, Grace Hoopes, Lloyd and Dale, Walter Beeper and Company, Fiddler and Shelton.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle, Monday rehearsal 9).—Harry Bulger, Musical Cuttys, Edwin Stevens and Company, Olympia Desval and Company, Valazzi, Kelly and Violette, Dave and Ferde Martin, Kathleen De Voe, Claxton, Richmond and Company, Callan and Smith, Casey and Crauey.

STAR (Tom Carmondy, mgr. for Kohl & Castle).—Scott and Wilson, Jerry Conway, Galbreth and Farrell, Gleith Burt, Great Weston, The Ruppelts, Frank Winter.

GAITY (So. Chicago).—Rome and Ferguson, Tom Mason, Russell and Church, Leonard and Tom, Dutch Walton, Hughes and Mazie.

SCHINDLER'S (L. Schneider, mgr.).—Barlow and Nicholson, Carlos and Olga, Velare and Clark, Webb Troupe, the Kings, Wormsley, Brewer and Company.

IOLA (A. W. Roth, mgr.).—The Delzars, Lavarado and Howard, Morland and Leigh, the Roomeys, the Smiths, Jenule Good.

NORTH AVENUE (Paul Stittner, mgr.).—The Great Santell, Hart Trio, Ralph Cummings and Company, Brody Sisters, Tacius, Howard and Davis, Mayo and Gray.

NATIONAL (C. R. Svening, mgr.).—Jackson and Sparks, Cora Youngblood, Carson Sextette, May Ward and Company, Brown Brothers, Jack Key, Jennie Grace.

TEDDY (Geo. Powell, mgr.).—Lamont and Millham, George and Pauline Kidd, Crawford and Gardner, Dixon and Ernest, Dorothy Vaughan, Walker and Welker.

IMPERIAL (P. J. Schaefer, mgr.).—Moore and Vaughan, Roy Lee Wells, Flora Mitchell, Leo and Sully, Rob Romola, May Hall.

CRYSTAL (Fred Schaefer, mgr.).—Santora and Marlow, Le Conde and Le Clair, Pete Loose.

SID J. EUSON'S (Sid J. Euson, mgr.).—The same paragraphical announcement particularizing the originality and sumptuousness of the equipment which deserved commendation last season appears in the program under the heading of "The Knickerbocker Burlesquers." Manager Louis Robie has provided gorgeous and stunning costumes for his contingent of chorus maidens, and is evidently a firm believer in beauty, for not only are the raiments made of costly material but resplendent in design and blend. "The Arrival of Prince Madrid," used last season, is employed as the opening. It was written by E. Tracy Sweet and revised by Jack Reid. The music, which is "restricted," was furnished by Louis Poll. The fault with the piece is that there is a surplussage of talky matter. The "story" frequently diverges from its original theme to addition, and only intimations of the sequences are evoked in the action. The blue pencil, adroitly handled, would be the surest and best remedy. The most amusing incidents occur in the imaginary diving scene. The "melodrama" comicities would survive more forcibly if the participators avoided the conventional tardiness which hindered many solid laughs. There is more humor and snap in "Murphy's" story, but until Jack Reid actively makes his appearance, the talk is bright. Some of the situations are frisky and spicy, but they are consistently embellished and judiciously interspersed with brisk humor. It is a legitimate farce and proved very entertaining. There are a number of pretty girls in the bery. Some sing and others make attempt, probably through a fault of theirs. They make an attractive contingent and are quite sprightly in ordinary evolutions with tuneless and catchy music. Jack Reid is sponsor for most of the comedy. His aristocratic tramp nien and reduction in a pertinent Irish character were particularly noticeable and highly commendable. It proved the fact that it is unnecessary to don unsightly make-up to create laughter. He is a versatile comedian and intelligent. Ward Canfield appeared in the closing piece only and did very well in a type similar to Reid's. Clyde Darrow and Flo Elliott were dressed as twin sisters, and the resemblance was marked. Miss Darrow is a good-looking young woman and can act. She did a clever number of handsome gowns, as did Miss Elliott, who appears in a comedy singing act with Ben Neff. The latter is a conscientious person and seemed to take advantage of every portion allotted to him. Fannie Wood introduced toe dancing gracefully and Jennings and Jewell gave some German dialect comedy and parodies, the topical verses winning applause. Great credit is a clever juggler and has an arrangement of novel mechanism. He was the feature of the olio. Manager Robie has a well-balanced company supporting Mr. Reid. The show is better than last season.

FOLLY (John A. Fennessy, mgr.).—"Musical Comedy" and other tentative "classic" descriptions adopted gratuitously this season evidently to obliterate the former impressions of stereotyped burlesque material with a view of elevating the brand, have become so prevalent that nearly every program seems incomplete without the paragraph.

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### "COME BACK TO OLD MANHATTAN, DEARIE"

A Novel Ballad, Something Different from  
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15 W. 30th ST., NEW YORK CITY

Nearly approaching the "musical" line is the "Avenue Girls," the third and last show bearing the Campbell & Drew trade mark to visit the city this season. The company has been selected to interpret a "musical concoction" entitled "Tom, Dick and Harry," and only one principal who appears in the action of the two acts is in the olio, which has three numbers (Libbie Blodden, Mlle. Lorraine, "bronzes statues," and moving pictures). "There are no specialties" and the piece is a revision of the one used by Bickel, Watson and Wrothe a few years ago. The best portions have been retained, including the revolving plot and absurd incidents which are as tenuous in burlesque as a porous plaster. There is an abundance of legitimate comedy elements, and the unnecessary introduction of "bladders" in moderate "slapstick" crosses have a tendency to reduce considerable merit which the show would otherwise gain. Two attractive settings and a nice, good looking bunch of choristers give the desired surroundings. The girls are animated and look splendidly in some of the most exquisitely designed costumes displayed this season. With the exception of a few interpolations the numbers are "specially" well chosen and most of them are catchy. The three important parts are handled by John C. Hanson, Joseph Emerson and Dave Conroy. Hanson makes his German character prominent and acceptable because he does not overact it and tries to be legitimate even in the most nonsensical buffoonery. Conroy is traditional of the familiar fat without resorting to the methods usually clinched by delineators of the character. It is a clean cut and sane type. While the tramp make-up of Joseph Emerson is extremely exaggerated, it is funny enough to attract attention and bring laughter. Aubrey Carr in "straight" did well; and Dave Rose, attired as a Spanish official, delivered his speeches with a humorous Italian accent and costumed as an erratic Spanish subjects generally do. He sang "Marlitch" quite effectively, with the chorus in the background. George Connors wore a military suit becomingly and figured in the story. Libbie Blodden was the most conspicuous among the women, although Jeannette Sherwood and Carrie Thorne were not overlooked. Miss Blodden is as captivating as when she appeared in musical and farce comedy, retaining considerable vivacity and magnetism. Miss Sherwood possesses much personal charm, and showed a splendid slender figure in white dressings and other striking shrouds. The female contingent, aside from the chorus, is complete with Miss Thomas, who can act and sing in the same admirable manner. The company is competent all around. The show in its entirety, even with the undesirable "bladder" mischiefs, is better than the other two attractions sent here by Campbell & Drew, who have in the "Avenue Girls" approached the "musical comedy" elevation.

EMPIRE (William A. Singer, mgr.).—"The Yankee Doodle Girls" return engagement, having occupied the boards at the Folly about eight weeks ago.

NOTES.—The Alvin, Mansfield, O., opens with vaudeville Dec. 23, under the management of Lewis Brothers.—Billy Luk, Hayes and Wynn, Fox and Foxe and the Custones returned from an extended trip on the Sullivan-Considine circuit.—Sing Fong Lee, a Chinese violinist, has been "discovered" and booked by the Western Vaudeville Association. One Olga, from Brantford and "Silent" Talk are scheduled to appear on one bill at the Chitterton Opera House, Springfield, Ill., week Dec. 23. Mr. Brantford is the manager of the two acts, both distinct and novel.—Keller's "Seven Virginia Belles" are booked for the Coast.—Grace Ferand, late of "Mrs. Wiggs of the Cabbage Patch," made her vaudeville debut in the "Cabbage Patch" at the Olympia Theatre, Brantford, Ind., this week through Paul Goudron.—Kidney Hall, Racine, Wis., has been remodeled by F. D.

## .. LETTERS ..

Acuna, J. M.; Allison, Mrs.; Berguin, Nellie; Bohrer, W. A.; Bunnin, Rose; Burke, Chas.; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; Backman, Marie; Bruce, Jim; Baron, C. (Chicago office); Calhoun, William; Carleton and Terrell (Chicago office); Claffin, Josie; Clemens, Bob (Chicago office); Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2); Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.; Elliott and West; Fay, Elsie; Ford, John; Ferguson, Marguerite; Ferguson, Barney; Fay, Elsie (Chicago office); Fullam, Tom; Garmelas, Thea; Gaudy, Louise; Gilbert, John D.; Gillinwater, Claude; Gallardo; Gibbons, Thomas (Chicago office); Grant, Bert

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Verdict of press and public, bigger hit than the School Act.

**JAMES AND LUCIA COOPER**

"CHATTERING CHUMS."

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"Gee, Blutch made me laugh."

THE RITCHIE-HEARY PANTOMIME COMPANY IN THE

**"LONDON FIRE BRIGADE"**Booked by MR. WILLIAM MORRIS, over the Klaw & Erlanger Circuit.  
General Manager, MR. JOE KIMBLE.

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Week Dec. 16, Keeney's, New Britain. Week Dec. 23, Nelson, Springfield, Mass.

Holmes and opens with vaudeville the 16, giving two shows a night.—Grace De Mar has replaced Mabel Hite in the principal female part in "A Knight for a Day," at the Whitney Opera House.

Tom Barry and Madge Hughes, formerly with "The Strollers," tried a new act, with special drop at the Grand, Joliet, last week and made such a decidedly good impression that they are booking up for the season.—The Bijou, Galesburg, Ill., under the management of F. E. Payden, changed its policy from vaudeville to stock burlesque.—Julie Walters has an entirely new act, employing three people.—The Alexandroff Troupe, Russian dancers, are coming from the East to play Henderson's time in Illinois and Indiana.—Dixon and Earnest, new act, are playing in this vicinity.

—Paul Sittner, manager of the North Avenue Theatre, crushed his foot and is confined home.—Ward and Frosto will dissolve their interests next week. Al Ward will do a single "old maid" specialty.—Lillian Williams has prepared monologue for early appearance.—Stein-Eretto Troupe is coming West.—A vaudeville performance was given at Orchestra Hall on Friday last for the benefit of the Hospital Fund of North American Union. Those who appeared were Cora Youngblood, Corson Sextet, Steven Fitzpatrick and Company, Mom's Arabs Troupe, Ralph Cummings and Company, "The Tactless," "Real," "The Four," Walker and Burrell.—Oelwein, Iowa, has a new vaudeville house, giving two shows nightly. It is known as the New Phillips.—Porter J. White has a dramatic sketch with which he will play the Sullivan-Considine circuit this season.

—Williams and Healy are booked for the Gus Sun circuit until February.—A small circuit of cheap theatres is being formed in Michigan. Rose & Pennell, of Grand Rapids, are the promoters. The houses now open are at Grand Rapids and Holland, while others are being built at Jackson, Allegan and Bay City.—Neal Van Vallenburg is arranging time in the Middle West.—Delmar and Dexter have assumed the stage management of the stock burlesque company at the Archer Avenue Theatre and will supply the material.

—Moreland and Leigh are playing in Indiana and Illinois.—Henderson's agency now books for the Lyric, Ottawa, Ill.—Wormsley, Brewer and Company tried a new act with four people at the Teddy Theatre last week.—Taylor and Crawford are playing in North Dakota and North Minnesota.—Morris and Hemmingsway are in the South.—Leo Cooper and Company in "The Price of Power" are engaged for a circuit in Wisconsin.

—Ellwood and Ellwood are journeying in the Middle States.—Archie Levy, the agent, is on the sick list and resting at his home in San Francisco.

—Three Hilliers are expected in this territory following their engagements in Pennsylvania last month.—Edmonds and Monroe are filling dates in Kentucky and Ohio.—The Grand, Milwaukee, under the management of Tom Bates, closed on account of poor business.—The managers at Seattle, Wash., arrested for violating the Sunday closing law, demanded a jury trial and the case will be determined during the week.—Andrews and Feld open in Indiana Jan. 6, following their engagements in West Virginia.—The Zerodas are in the Middle West and Brent and Brent are playing in the South.—Chris and Jim Quinn have a new act with special scenery which they will show in the Middle West after Jan. 12.—Wm. L. Baker and Grace Robinson have booked time in Ohio and Indiana.—Desbro and Snyder expect to join a burlesque show for the balance of the season.—The Engfords are arranging future engagements for the West.—A number of picture show houses in the South will be converted for vaudeville and with other new theatres now being erected will comprise a small circuit for Geo. A. Vucovich, of Pensacola, Fla. There will be a small vaudeville house in Pensacola, Montgomery, Birmingham, Selma, Ala., Atlanta and about six others in that vicinity. Several are scheduled to open Jan. 6.—Grotesque Randolphs will come West after their 20 weeks' engagement on the K.-P. circuit.—Crimmins and Gore, May Redelle and her "Village Cut-ups" are booked for the Coast by Paul Gordon.—Mack and Elliott have separated.—Mack has a new partner and the act will be known as Wm. H. Mack and Company.—A new vaudeville theatre, playing better class attractions, will be opened on or about Jan. 30 at Charleston, W. Va., by J. A. Jones and a local capitalist. The house will be affiliated in booking with a circuit in West Virginia.

—The Majestic, Lexington, Ky., closed on account of poor business.

## SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.).—Week 8: Zelle de Lussan was the star of the occasion, receiving more than the usual limit of applause. Her approval came from all sections of the house. Edna Ang was no stranger, thanks to her membership of the Fischer Stock Co. here some years since. Miss Ang displayed her usual cleverness, assisted by a "plant." She overworks herself, however, and there was some repetition that her closing hit a relief. Ray L. Royce, character change monologist, was well received, as was Alba, juggler of cannon balls. Holdovers: Okito Family, Henri Freneh, Ben Welch, Viola Gillette and George J. Macfarlane.

NATIONAL (Sid Granman, mgr.).—Week 9: Despite the presence of two strong "dumb" features, either of which could have started proceedings without detriment, A. De Bonomeci, a trumpeter, was chosen to open the show. He did very well. Rizel and Athia submitted their equilibristic feats from the advantage of an elevated platform. In costuming and stage setting this act is far above the average. Their work was standard. Lyons and Chilton returned, bringing the same sketch as last season unchanged in line or action. Were well received, but having played the limit on their last visit, some innovations would have made their welcome warmer. Barton and Ashley were the laughing hit with their melange of eccentricity labeled "Canal Boat Sail." Miles and Raymond also scored with their work along comedy lines. Morgan and McGarry, a song and dance duo, did not rank with the two dancing teams that have lately preceded them on the circuit, lacking the vim and catchy dressing of their predecessors. Elverson, the baton spinner, won the honors of the novelty class. His closing feature, twirling

# Brown, Cooper

AND CO.

In an original Singing and Talking Act entitled

## "Can You Make Eyes?"

HEADLINER

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Has left **QUINCY, ILL.**, for  
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Fifteen great Parodies to select from—"Dreaming," "He's a Cousin of Mine," "Neath the Old Cherry Tree, Sweet Marie," "Poor John," "San Antonio," "Honey Boy," "Everyone Was Meant for Someone," "Waiting at the Church," "Cheyenne," "My Irish Boy," "Somebody's Waiting for You," "Grand Old Flag," "I Wonder if You Miss Me," "When You Know You're Not Forgotten, etc.," and "Idaho."

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

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WITH "CHAMPAGNE GIRLS" COMPANY.

Gotham Theatre, Next Week (Dec. 23).

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SOMETHING NEW AND ORIGINAL. ADVANCE COMEDY ACT.

SENSATIONAL HIT AT PASTOR'S THIS WEEK. WEEK DEC. 23, KEITH'S, PROVIDENCE, R. I.

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A COMEDY  
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We carry our own special scenery. Two elaborate drops.

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a lighted torch, winning all the hands. George A. Noble and Cornelia Appy figured with songs and cello solos. Mlle. Almada and Olga Hayden completed the program.

WIGWAM (Sam Harris, mgr.).—Week 9: Adgie and her lions (second week) was Manager Harris' strong card. Just as well appreciated on her holdover engagement as before. The comedy balance of the bill was maintained by Allen, Delaine and Allen in a sketch, and George Hoyt, monologist. The Utes Roff Troupe of Russian dancers, distinct novelty and taking feature. Bothwell Browne and his well-trained combination of dancing girls, added attraction.

VICTORY (J. Coleman, mgr.).—Week 9: Strongest bill since opening of house, headed by The Three Kuhnns, heavily featured in the billing. Despite their consecutive engagement of four weeks in this immediate vicinity recently, their power as drawing cards remains unimpaired, as attested by an increased attendance at the new house. This act, singing trio, offered an entire change in numbers, including "Harrikan," which landed strong. "Marlitch" was a demanded encore. Jacobs and Sardel; comedy acrobats, opened show. Franklin and Lindel, the girl possessing a voice of exceptional volume, were well up in the front rank. Sharing with Victor, in the heartiness of approval was the Moscrop Trio, a female singing and dancing act, well dressed. All work nicely together in a good arrangement of melodies and steps. They won several recalls. Emil Chevriel was programmed, but failed to appear. An unmentioned accordionist took his place. The unknown proved a virtuoso of the instrument and it required five selections to satisfy the audience demand. The Lawrence Peterson Co., New Acts.

EMPIRE (Hal. Curtin, res. mgr.).—Week 9: The Jas. P. Lee Players made their initial bow with a bright laugh-winning conceit entitled "The College Chums." The company works well together and the farce follows more closely along the lines of legitimate comedy than any stock production the house has offered. An evidence of good judgment was the introduction of Zinn's "Dancing Girls" as a separate number instead of (as has often been done) introducing them in the comedy to the detriment of the plot. In the old were George Wade, monologist; The U. S. Four, singing quartet; The Browns, aerial act, and Ecco Ives, balladist.

NOTES.—The Empire management has begun putting the finishing touches on the interior, a work that had been delayed owing to their inability to secure the necessary permit.—The Central, a melodramatic house, is using two vaudeville acts each week. The S. C. office is supplying them. On the occasion of his closing at the People's, Los Angeles, Al. Flournoy was called to the stage and presented with a golden token of regard from the house staff, back and front.—It is said that the Victory management has under contemplation a stock company for the production of one act burlesques in addition to their vaudeville olio.—Sam Siddons, the Grifith Musical Comedy Co., now in stock at Stockton, Cal., as principal comedian. Fred Lancaster has also been engaged.—Stanton and Sandberg are playing the Colorado time of the Western States Circuit.—The American Newsboys' Quartet left for the Northwest to play the Panhandle's chain of houses.—Hugh Emmett, having played the Unique, San Jose, for Sullivan-Considine, returned week of 9 to play the Empire in that town for the Western States Circuit.

## BOSTON

ERNEST L. WAITT.

VARIETY OFFICE, 278A Tremont St.

Holiday business is but slightly under that of ordinary weeks at the local variety houses. The bills are unusually good.

KEITH'S (H. D. Dupee, res. mgr.).—Valerie Fergere in "A Bowery Camille" is high card. She has an unusually good act, plays it well and receives cordial appreciation. She has also unusually good supporting players. Klein, Ott Brothers and Nicholson, musicians, have good position and a good act; in fact, exceptionally good, for their numbers are of much higher class than ordinarily given. Urban and Sam, in an acrobatic act that beats anything Keith has shown here for years, get great applause. Clarice Vance might easily extend her act ten minutes and even then wouldn't satisfy everyone, for she sings much better this year than ever, has some new songs and the audiences warm up to her quickly. Mignonette Kokin, with impersonations, is much better than most. Her subjects are new and pleasing. This is her first appearance here.

Wilton Brothers, in a comedy bar act; The Italian Trio, in operatic selections that were very good; Kitamura Troupe of Jap Acrobats; Galetti's Monkeys; Ryan and White, young dancers who have real ability; Tanner and Gilbert, in "The Buzaboo"; Lyons and Parks, in a musical act; Goetz and Nelson, on the revolving globe; and Walter Daniels, impersonating actor, complete the bill.

ORPHEUM (S. M. Mowry, mgr.).—Alec Hurley heads the list here, and goes great. His Coster act, with his exceptionally good company, takes unusually well and is something new here. The Seven Mowatts, club jugglers, have kept other acts of this kind beaten to a standstill. Lind had the crowd guessing. His act is very artistic and well liked. Morris and Morris, in "Fun on a Broom Handle," have an amusing act that gets laughs, and Brown, Harris and Brown, in a knockabout affair, are very funny. Werden and Taylor, in ill. songs, show excellent pictures and good voices. Harry C. Stanley and Sarah L. Cogswell, in a new musical comedy called "Der Kappelmeister," are interesting, but their act seems rather thin. Keno, Welch and Melrose haven't changed their act since they were here at Keith's recently, and The Avon Comedy Fops have the same sketch as before. Both go very well indeed and can stand repetition. Business big.

TREMONT (J. B. Schoeffel, mgr.).—Holdovers comprise a large portion of the bill this week, but they are all headliners. May Belfort, Clifton Crawford, with a new Kipling recitation, and the Ylinsians, really the most novel act of its kind

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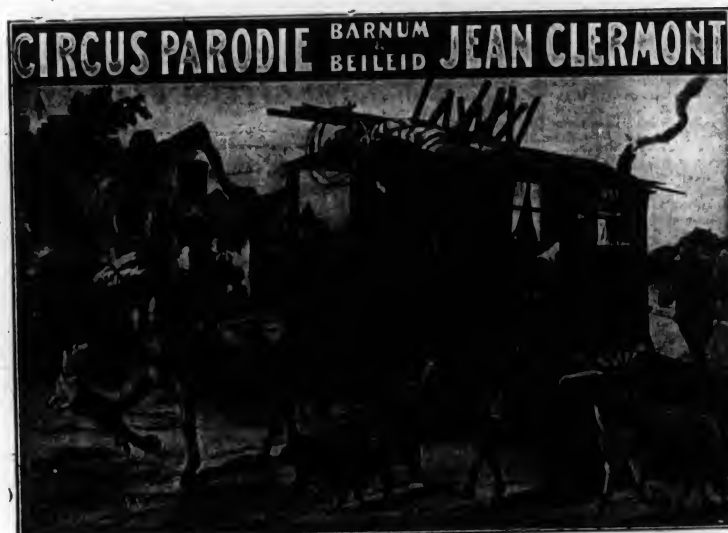
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ever brought here, are the continued acts, all of them popular as shown by their reception. Suzanne Adams is the favorite and seemed to please the audience, especially the upper portions. She dressed very artistically and was especially attractive personally, but she sang through her nose and her upper notes were very metallic and cold. Valoni, a European importation appearing for the first time here, met with instant success. He had many novelties, including trained pigeons in a balancing feat. He is an addition to vaudeville. Harnden's work was cleverly done. The resemblance between his act and Houdini's is remarkably close. Mile. Chester and her statue dog have a very attractive act, but not new in Boston. Julian Rose has some new Levinsky stories, and Collins and Hart do their "strong men" act, in which there is much humor.

HOWARD (Jay Hunt, mgr.).—The Bohemian Burlesquers camp here this week, with Andy Gardner and Ida Nicolai at their head. Mamie Kent, a former Howard burlesquer, is with this show and got a great reception. The show's olio comprises The Musical Stewarts, Joe Barton and Brother on the cymbals, Marie, Revue, Helen Lawton and Besse York in a lively batch of songs, and "The Mad Stampede," featuring Mabel Carey and Gerlie Hayes. The Howard's own show includes Taneau, Felix and Claxton, a comedy musical trio of much merit; Hendrix and Prescott, singing and dancing; Jennings and Renfrew in blackface and songs; Mathieu, the old juggler; The Nardo Brothers (Charles Farrell, Hallman and Collins; Billy Hallman, the former ball player; Prof. Dodd and his wonderful dog, and Ferris and Marks. Business big.

COLUMBIA (H. N. Farren, mgr.).—Matt Kennedy has the real thing with this show, "High School Girls," being much better and funnier than most of the Wheel comedians. He is original, knows his business and compels laughs. The show is clean, snappy and well costumed. In the olio are The Wlora Sisters, Sutton and Sutton, Young and Aihen in a singing sketch. The Big Four, comedians and singers, and Maida Dupree, sourette, and a dandy, too. Business huge afternoons, fair evenings.

AUSTIN & STONE'S MUSEUM (Stone & Shaw, props.).—The Meadows Comedy Company holds first place in the theatre, putting on "Two Old Sports," a lively sketch. The Belford Brothers, Nora Gibson, Gardiner Brothers and Kittie Hoffman complete the bill. In the curio hall are Mile. D'Audlin and Fritz, who swallow various articles; The African Village, and the two largest ozen in the world.

LYCEUM (Geo. H. Bacheller, mgr.).—The Lili Lifters are back again with a good show and some very pretty girls. The olio includes Collins and La Belle, dancers; The Eight Monin Rouge Girls, who can dance; Johnny Jess, character comedian; Zuleika, Boyce and Black, and Mile. Degere.

PALACE (Chas. H. Waldron, mgr.).—Rose Sydelle and her London Belle drew good houses here in "The Prince of Peacocks," with a fine olio, consisting of Martynne and Company in Parisian pantomime that goes well; Woodruff's Animals; Campbell and Mack, in "The Sculptor," with the girls as models, and The United Quartet, good singing comedians. The Palace's own bill

includes Fagan and Merriam, in an Irish sketch; Kramer and Beverly, singers and dancers; Frank L. Brown, descriptive singer; Pope and Uno the dog. Amateur nights here have proven a big success.  
NOTE.—The Hub Theatre is featuring "Ben Hur" for its leading film here this week, and the Premier is offering "Blue-Beard" to big crowds.

## PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—Several new acts were offered this week. The bill was highly entertaining and business was all that could be expected with the Christmas shopping on. Walter C. Kelly, a local product, was given the headline position and held it down nicely. Kelly has freshened up his monologue with some new stories and his "Virginia Judge" recital has also been added to, with excellent results. "The Unmasking," a two-scene playlet, was repeated by the Edwards-Davis Company. The sketch, which was written by the producer, is one of the best of the merit, but is lacking in vaudeville flavor. Kitty Tranev had her first local showing. New feats are shown and the act is prettily dressed. The Elite Musical Four offer a straight musical act, playing on numerous instruments, some of which is meritorious. It is a good looking act and was well liked. They could improve by bowing up on two or three of the numbers and cutting out the worn-out material, particularly "American Patrol." The "Country Choir," which is a bold copy of "The Village Choir," sang several selections. Holden's Manikina proved entertaining for the older folks and a big hit for the young ones. The little string-comedians are skilfully handled and there is an attractive program arranged. Brown and Navarro, colored, returned with one or two changes in the act. The opening number, an Indian song, gives the man a poor start but he improves later. The comedy acrobatic act of the Ellis-Nowlan Troupe made its usual good impression and held down the closing position in the regular bill in good style. Duncy and Cheslin, who were part of a trio the last time seen, are back again to their original duo singing specialty and were the best of the early numbers. The pair have good voices and should work out an act that would call for a better position on the bill. The Nohrens showed a routine of familiar tunes on a double trumpet, and changed from former visits. The women appeared rather heavy for a "dyer" but is cleverly handled by her lighter partner and they have a showy act. "The Dancing Belles," four little girls, showed improvement in their act since their initial showing here. It is a local act and seemed well in an early position. The Pelots, comedy juggling, was another of the good acts. Josephine Sabel did not appear. Lowell B. Drey and Clarence Wilbur and Company are under (New Acts).

FORREST (Dan Fishell, mgr.).—Mile. Liane D'Eve was the feature, and the only new act. Hill and Sylvanus hold the opening position. Froshul and his musical trio of the "Winged Accordions," for he extracts more music out of this instrument than ever was thought possible and the selections offered were classical. Ida Fuller repeated the favor met with on her last appearance. Her act is the most elaborate of any of the fire dancers seen here, the lightning, electric and scenic effects being skilfully shown. George Evans shifted his talk for his second week, but held to the same songs and scored his usual big hit. Liane D'Eve was hardly more successful than the other imported acts seen here, but deserved a much larger share of the honors than she received. She is the daintiest of several of the French chanteuses who have visited us and in one or two of the numbers which are familiar here she was very well received. She displayed a number of very pretty costumes and her changing in view of the audience proved mildly interesting. It is no discredit to Mile. D'Eve that she did not make a big hit here. This city has placed its seal on foreign artists and nearly all have suffered the same fate. Paul Cinquevalli was another holdover and again proved one of the best liked acts on the bill with his juggling feats. George Fuller Golden found the Forrest audience more responsive than has generally proved for other monologists, and his patter met with warm recognition. Some of the material used is new and delivered in his most entertaining style found ready response. Theobono's Trained Horses was the closing number, meeting with favor. The announcement that the Forrest would be turned over to a policy playing combinations in two weeks may have had something to do with the light business done during the week. Three or four of the acts were late for the opening show on Monday and there was a general shifting of the program, but a pleasing show moved smoothly at the evening performance.

BIJOU (Lewis H. Baker, mgr.).—When almost every one of twenty-two musical numbers is good for from one to four encores it fixes the conclusion that there is something unusually meritorious in the manner in which they are rendered. This is especially so in a burlesque house where it is often the argument that comedy is the principal portion of the entertainment. I have always claimed that those who patronize burlesque go to see the women and the show with a good working and singing chorus, and principals who know how to keep up a number will show it. The argument is borne out by the success of the show given by "The New Century Girls" this week. There are the usual first part and burlesque and the comedy is there averaging about the level of

the general run of burlesque "bits," but it is the musical numbers which grab all the honors. There are so many and all of them handled in such a clever manner that the shortcomings in the comedy line do not interfere. The result is a lively, interesting show; plenty of action and a well pleased audience. The first part is credited to Sam Rice and is called "The Hotel Thespian." The title may mean anything, for what thread of a plot there is hangs upon a "mistaken identity" idea, and there is just enough of it to keep up a running story between the numbers. May Belle and Isabelle Hurd, both blonde and pleasing in appearance, have the principal roles, with May Corey and Francis Bishop next in notice. These four as well as all the other characters pose as near impersonations of prominent stage celebrities, Miss Belle being enrolled as "Rose Stall," while Miss Hurd is "Lillian Russell Wood." A shift in roles would at least carry out the effect so far as looks are concerned. But each is nearer correct than Miss Bishop as "Trixie Fraganza," which role should be given to Miss Corey on general appearance. Tom Barrett as "Dopey Dan" and Jack Marshall as "Professor Barwig" are billed to look like Junie McCree and Louis Mann. Barrett does nearly, but Marshall does not create the slightest impression. Charles Levine's impersonation of "Mansfield Wood," an actor, is borne out by his introduction of his wife as "Mah Wurf." Then there is Jack McCabe, who is made up for Jimmie Russell, and his chief contribution is a noise and a display of undergarments. Louis Pritzkow plays "straight" and is a big help in the numbers. Ben Riggs, who has a small bit in the first part, is the chief comedy light in the burlesque. A "Tulip in the Night," title which covers his manoeuvres throughout. He handles the role of a tramp with laugh-provoking results, and each exit, in which he carries off everything he can lay his hands on, is good for a big laugh. McCabe helps with the comedy, chiefly through noisy work and his use of the word "Hell" throughout the show is decidedly comical. There are other offenders, too. Old material makes up the greater portion of the burlesque. Both Miss Belle and Miss Hurd again show to advantage, the latter appearing in tights of black, while her initials blaze from her corsege in glittering tinsel. Fifteen numbers in the first part and ten in the burlesque keep the chorus on stage most of the time and their many changes give them little time to discuss during the show what they expect for Christmas presents. There are a number of pretty costumes and the girls make a good appearance, work hard and the singing is above the average. A novel light effect used for one of Miss Hurd's numbers was repeatedly encored. Francis Bishop gets a lot of action into two numbers. All the more lead numbers capably. Aside from the profanity mentioned and a musty reference to Alice Roosevelt, the show is clean. Louis Pritzkow gives the olio a good start with his singing impersonations of J. K. Emmett and W. J. Scanlan. "Tom Barrett and May Belle repeat their sketch 'Only a Volunteer.' In which Miss Belle goes shopping in a low neck dress. The act was a big hit. Levine and Hurd follow some mediocre comedy with singing and tight wire walking which pleased, and novel effects are shown in the illustrated song specialty of Bohannon and Corey. It is a good show and was appreciated.

CASINO (Ellas & Koenig, mgrs.).—With Fred Evelyn's "Big Show" as the attraction, the big week's business was done and generally big praise was heard of the show.  
TROCADERO (Fred Willson, mgr.).—"The Broadway Gaiety Girls." Show well liked. Business good.  
GAYETY (C. L. Walter, mgr.).—"Vanity Fair" furnished the entertainment, enjoying good business.

ALLEGHENY, PA.  
CASINO (Royer & Baisdon, mgrs.).—Musical Colos, pleased; Sam Howard, good; Schadrick and Talbot, pleased.—NOVELTY (Rittler & Martin, mgrs.).—Al. Rice, songs, good. C. E. ALLEN.  
ATLANTA, GA.  
ORPHEUM (Ben Kahn, mgr.).—One of the best bills of the season was as follows: Les Jards, equilibrists, a good opening number; Kitty Johnson, singing comedienne, scored; Jas. Dilks, musical comedian, good; Brindmour, hand-clown, Kintall and Lewis, grotesques, very good; Brooks and Vedder, comedy, a big hit; The Six Samois, Arabian athletes, kept them fast in their seats till the finish.—PASTIME (T. P. Holland, mgr.).—Vaudeville and stock company, good attendance.

BALTIMORE, MD.  
MONUMENTAL (Sam M. Dawson, mgr.).—"B. Dime Goode" is a very good farce in two acts, the specialties are run in during the action of the piece used by "The Rollickers." Ed. Morton's "Coon" songs, big hit; Alfred Hall does some good dancing; Jos. K. Watson and Will H. Cohen sang some new parodies and scored the bit of the show; Sadie Lanier, graceful little dancer. All the above do good work in the burlesque. They are ably assisted by Kathryn Pearl, Eddie Barto and Violet Pearl. The last named attempts the nervous manner of Eva Tanguay.  
MAYFLOR (F. F. Schaefer, mgr.).—"The Bill here this week is not as good as those seen in the past few weeks. La Belle Blanche is headliner. Her imitations are very good and she

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took many encores. Rossi's Musical Horse scored heavily; Carletta, "The Human Dragon," out of the ordinary; Eddie Leonard and the Gordon Brothers, good dancing; Grant and Hoag, very good, Miss Hoag now has a more important speaking part; Welch, Mealy and Montrose get some good laughs, out of their clowning; the Max Hamilton Troupe of bicyclists close the show with a clever act.—GAYETY (Wm. Ballauf, mgr.).—Al Reeves' "Beauty Show," with Andy Lewis and Ed Morris, an old Baltimore favorite. JOHNNY MEYERS.

BIRMINGHAM, ALA.  
THE MAJESTIC (C. F. Carruthers, gen. mgr.; Harry Stevenson, res. mgr.).—Monday rehearsal 10.—Chas. De Camo, good; Esmeralda, xylophone solos, good; Marion and Pearl, acrobatic, fair; Coletta Fony Company, comedy skit. "The Poet, the Reporter and the Maid," hit; James F. MacDonald, singing comedian, pleasing; Caron and Farnum, good.—THE GAYETY (Harry Yost, mgr.).—Monday rehearsal 10.—Rose Hill English Folly Company (Rice & Barton, props.). The show about the same as usual. The chorus is good, the costumes a little better than the average. Olio: Idylla Vyner, hit; Rogers and Evans, good; Tommy White, pleasing; The Four Londons took the house. NAT W. WILLIAMS.

BUFFALO, N. Y.  
The two houses of vaudeville are both holding their own and putting out strong bills that catch the patronage. The burlesque houses are having things about their own way and the returns are good.—TECK (Klaw & Erlanger, directors; John R. Oushie, local mgr.).—Success is here and good offerings. Hyams and McIntyre presented "Two Hundred Wives," entertaining act; Carroll and Cook, act for laughing only, pleased; Finlay and Burke, very funny, well received; Quigley Brothers, return date, doing just as well; Staley's Transformation, a beauty and wonder; Vasco, "The Mad Musician," a great musical act, a good hit; Alexandra and Bertie, fine aerial act; Jewell's Manikins, the joy of the children.—SHEA'S (M. Shea, hit; Monday rehearsal 10.—E. Edwards' "School Boys and Girls" makes you think of old times; Charles Leonard Fletcher, impersonator, one of the best; Mr. and Mrs. Perkins Fisher, good one-act comedy; Darras Brothers, flying trapeze, great; Etlingue, usual hit and pleased; The Brittons, colored, eccentric dancers of merit; Zazelle-Vernon Company, good; "The Military Overture," much applause.—GARDEN (Charles E. White, mgr.).—"Runaway Girls." Strong olio.—LAFAYETTE (Charles M. Bragg, mgr.).—Cy Flynn and Art Mason were added features to "The Brigadiers" with a trio of funmakers in "Cotton Blossoms," a strong number. The olio appealed to the house and a fine singing chorus.—HAPPYLAND (Marcus Mosser, mgr.).—"The Passion Play" is having a big run here.—BHOJ DREAM (Charles P. Dempsey, mgr.).—The latest novelties in animated pictures and films, songs to crowded houses.—HITTODROME (James Atherton, mgr.).—Motion pictures drawing big patronage.—GRAND.—Having its share of big houses.—GOLDEN PALACE.—The intention to open the vaudeville is pleasing its share of patronage.—NOTES.—The holiday shoppers are big patrons of the motion picture shows and the East Side houses, of which there are four, are doing a fine business.—Collision Roller Skating Rink of

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fers Nellie Donegan and the "Anna Held Skating Girls" of the Field Company, playing this season and offers many of the fancy trick skaters as added features.—The La Grant Theatre, a new West Side theatre of the motion picture order, is doing finely.—Chiquita, the clever little woman, is having good success at the Palace this week. DICKSON.

#### CAMDEN, N. J.

NEW BROADWAY (John C. Peebles, res. mgr. for Nash & Hodgdon).—This house is one of the latest added to those securing bookings through the United Booking Offices. It was erected by Dr. W. H. Long, who failed to make show results, and after a five weeks' trial leased it last November to P. F. Nash and L. K. Hodgdon. Improvements have been started and a new front will be put in, the present one, not imposing, will be used as the entrance to a moving picture show, which will adjoin the theatre. The house has a seating capacity of 1,500, the prices ranging 10 and 20 for the matinees and from 10 to 50 for the evening. The theatre is located in the southern end of Camden, one drawback. It is cozy and comfortable, with ample stage room for the kind of acts played and the usual Keith regulations are rigidly in force. The patronage has gradually increased and business is reported as satisfactory. Mauder Peebles has introduced some innovations which have met with good results, a card thanks from the management to the artist which accompanies the salary envelope being one which has been appreciated. The Camden theatre-goers evidently do not want high-class acts, the "slapstick" comedy sketch and quick-action stuff being the right sort. There was a good bill of this character this week. The Five Musical MacLarens, four girls and one man, brother and sisters, opened with a musical act. The quintet shows ability, but is handicapped by using poor instruments. The act is no doubt "on its way" and should work into a pleasing number. The youngest girl is a clever miss. Mascot the "Equine King," which has been a familiar animal feature in vaudeville for several years, followed. The usual routine of tricks are shown, the answering by hoof beats. Mascot is an intelligent animal, and has been doing the act so long he anticipates the questions. Katie Rooney started the laughing. She sings a couple of songs in an eccentric makeup, finishing with the imitation of her father and was well liked. The clowning of Bert Fitzgibbon of the Fitzgibbon-McCoy Trio found the right spot. Fitzgibbon should please the Camden folks, for his sister laughs at him and she has been working with him since he was in knickerbockers. He should makeup or shave cleanly to carry out the mischievous boy idea. Deaves' Mankins followed the intermission, furnishing amusement for the women and children. The Otto Brothers gave a close imitation of their usual act shown in the big houses, and Espe and Dutton and Espe proved a bit with their comedy acrobatics and cycling. There were also moving pictures, which rounded out a good bill for cheap vaudeville, and the house should prove a paying venture with the right kind of acts furnished. GEORGE M. YOUNG, Philadelphia Correspondent.

#### CINCINNATI, O.

By HARRY HESS.

VARIETY'S Office, No. 107 Bell Block. COLUMBIA (Frank M. Ziegler, mgr. Sunday rehearsal 10).—The bill opens with The Three Renards, acrobats, and after the Sunday show Seymour and Hill moved from No. 7 to No. 2 on the bill, which added much strength to the first part. Avery and Hart, colored team, followed; Henry Lee, in Speaking Likenesses, of great men, was very good; Howard Brothers, harpists, entertaining; John C. Rice and Sally Cohen, in "A Bachelor's Wife," very good; Farrell-Taylor Trio, good; Ralph Johnstone, bicyclist, a great act. STANDARD (Frank J. Clements, house agent).—Bon-Ton Extravaganza Company. "A Pousse Cafe" is the name of the first burlesque, in which Frances Clare leads the waltz principals, while Guy Rawson is the big comedy hit. The chorus of 16 girls sing nicely. "The Girl From Mars," the closing skit, very funny. The olio had one big number, Rawson and Clare in "Just Kids," one of the gems in burlesque; Woods and Greene, "Ball Room Boys," pleased; Ben Pierce, German comedian, quite clever; "The Girl With the Red Mask" danced some and the Kinetograph showed two new pictures. Next week, Rents-Santley Company.

PEOPLE'S (Jas. E. Fennessy, mgr.).—Parlanas Belles. Ed West and Lou Morgan appear as two Germans and carry most of the comedy in "A Pair of Plums." Gladys Sears, versatile character singer, stands out very prominently. During the burlesque a Scotch drill was introduced by Eva St. Clair, Dorothy Knowles, Minnie Layton, May Curtis, Tiny Downey, May Gilmore, Mildred Herman, Violet Duseith, Millie Sherwood, Sadie Weston and Pansy De Ecker, one of the best things of its kind in burlesque. "Whirlie Grille" is spoiled by Violet Duseith attempting a crotch dance after she did a very neat Spanish dance. The olio opened with The Seyons, very good; Gladys Sears, the hit of the show; Three Famous Armstrongs, bicyclists, extra fine; Louie Dacre, songs and monologues, got six encores. Next week, Williams' Imperials.

#### CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—A bill of headliners is given this week. Willy Pantzer and Company took the honors with their acrobatic work; Jack Reidy and Elsie Currier, singers, won favor; Frank Whitman accomplishes the feat of dancing and playing the violin at the same time; Edward Clark and his Winning Widows, a one-act musical comedy, made a hit; a novelty was the appearance of George Spink, who sang his own songs; Lasky's Stunning Grenadiers were well liked; Cliff Gordon, "The German Politician," gave his side-splitting speech; Spissell Brothers and Mack give a good acrobatic pantomimic offering. LYRIC (H. H. Burnett, mgr. Monday rehearsal 10).—Lopez and Lopez, Spanish instrumentalists, headliner; Cavana, a clever wire walker; Helen Canady, ill. songs, well liked; Sam and Ida Kelly, "SI and Mandy," pleased; Jeanny Andrieu, singing comedienne, won favor; Brooks and Jeanette, "On a Quiet Street," pleased. EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"The Bachelor Club" burlesquers have a well-costumed and staged show. The olio: Margaret Ryan, songs and dances, delivered in a dainty manner; Ahern and Baxter, acrobats, fair; Gotham Comedy Corner, hit; Alda and Company, living bronze statues, very good; Gertrude, whistling marvel; Six Lancashire Lassies, dash; ing act.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"Miss New York, Jr." Company. WALTER D. HOLCOMB.

#### DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Cora F. Salsburg, pianologist, good; "A Woman's Way," domestic playlet, 3, good; Lea and Opp, fair; Rhoda Royal and Statue Horse "Chesterfield," great. P. E. W.

#### DENVER.

ORPHEUM (Martin Beck, gen. mgr.).—Berzac's Animals head strongest bill of season, act a scream from start to finish; Gallagher and Barrett in "Battle of Too Soon," big hit; Jas. and Sadie Leonard, Richard and Anderson in "When Caesar C's Her," excellent travesty, scored strongly; The Tivoli Quartet, six encores Monday night; Emma Francis and Arabs, dancing and acrobatics, big favorites; Herbert Brooks, magician, well liked; Linton and Lawrence went big. Business excellent.—CRYSTAL (R. S. Gardner, mgr.).—Lefthand, Fletcher and Company in "Adam's Ashes" head, big hit; Herr Jensen and Company, magicians, excellent; Dan O'Hill, singing and dancing, big hit; Demonce and Belle, novelty act, well received; The Elliotts, musical, well liked. Business good.—NOVELTY (Bert Pittman, mgr.).—Billy Link and Company head excellent bill, act big hit; Fred Duprez, monologist on the style of Ezra Kendall, big hit; Eddie Sawyer, acrobatist, well liked; Fox and Foxie's Circus, hit; Hayes and Wynne, singers and dancers, well received. Business good.—NOTES.—Linton and Lawrence are taking the place of Ladell and Crouch on the Orpheum bill.—Miss Crouch is seriously ill here at St. Joseph's Hospital.—Walters and Hill have received an additional eight weeks on the W. S. F. A. time. They will be in New York in January.—Eddy Sawyer is finishing his time on the S. & C. circuit and will be East in a few weeks.—Musical Bentley is on his way East on the S. & C. circuit.—Hardie Langdon opened this week on the Colorado end of W. S. V. A. time. She has purchased property in the Northwest.—Geo. I. Adams, former owner of the Crystal circuit, has fully regained his health and will spend the winter in Honolulu. He is in Denver for a few weeks.—W. F. Berry is printing an entire new set of scenery for

Mantell's Marionette Hippodrome.—The Majestic, S. & C.'s new house, will not open until 23. H. X. B.

#### DES MOINES, IA.

EMPIRE (M. J. Karger, mgr.).—The bill is headed by The Five Gaffney Girls, an entertaining singing and dancing skit; Elinore Jerome, songs and talks, well received; Burton and Vaso, whistling comedians, delivered ordinary talk in ordinary style; Whelan and Searies, singing sketch, mildly diverting; Elvia Bates and Company, "A Blizzard in Fair Weather," well written and presented by an adequate company. Miss Bates was recently of the Lewis McCord Company. LYRIC (I. Ruben, mgr.).—Gracey Coyne, singer and dancer, clever; Gus and Marian Kohl, juggler and soubrette, very good; ill. songs. JAMES.

#### DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Emmet Devoey and Company in "Dreamland," a dramatic fantasy, seemed to please; Paul Conchas, the German strong man and juggler, gave a great exhibition and was liberally applauded. The real hit of the bill was Homer B. Mason and Marguerite Keeler, assisted by Henry Traves, in "A Hero," a clever one-act playlet; The Akouline Trio, musical, were compelled to take several encores; McNish and Penfold, silence and fun, fair; Elizabeth Murray, dialect songs, pleased; Le Brun Grand Opera Trio, scenes from "Il Traviatore," a hit; John E. Hazard, monologue (first time here), told some new stories in different dialects and pleased.—AVENUE (Drew & Campbell, mgrs.).—Pat White and his Gaiety Girls gave a good show. The features of the olio are The Malvern Acrobatic Troupe.—THE GAYETY (H. H. Hedges, mgr.).—The Golden Crook Burlesque Company, with John L. Sullivan and Jake Kilrain as special features, opened Sunday to packed houses. The show is good, including a well drilled chorus.—ROYALE (Caille & Kunsky, mgrs.).—A change of program is given this week, with ill. lectures and songs to good business.—THE EXHIBIT (Wm. Rosenthal, prop.).—The Passion Play will be given the entire week.—The admission price for this attraction has been raised from three to five cents. LEO LESTER.

#### DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.).—Eddie Girard and Jessie Gardiner, sketch, great; The Renne Family, character singing and spectacular sketch, return appearance, excellent; Polard, comedy juggler, very good; Alf J. Saunders, monologist and vocalist, fair; Al. Tierney, ill. songs. Business capacity.—LYRIC (William L. Bradley, mgr.).—Nickelodeon moving pictures plays to capacity Sundays, business balance of week medium.—NOTE.—Cora Beckwith, champion woman swimmer, who winters in Dubuque, is arranging for her exhibitions at the Tampa, Florida, winter exposition in February. VEIRA V. HAAS.

#### DULUTH, MINN.

BIJOU (Joe Maitland, mgr.).—Armstrong and Holly, comedy sketch, very good; Frank Markely, banjoist, good; Ed and Iola White, comedy sparring, pleased; Rose and Severance, well received; Black and Leslie, novelty song dance and acrobatic, fair sketch; John McDowell, ill. song.—METROPOLITAN (W. L. Longstreet, mgr.).—"The Nightingales" burlesquers.—SAVOY.—Moving pictures.—STAR.—Ill. song and moving pictures. ABE.

#### EAU CLAIRE, WIS.

ENIGME (Wm. Armond, mgr.).—Daisy Gordon, songs, fair; L. F. Foye and St. John, songs and dances, good; Eddie Powers, good; Lotie Mcaney and Company, fair. BONELL.

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#### EL PASO, TEXAS.

ORPHEUM (Martin Beck, gen. mgr.).—Week 11-17: "General" Ed. La Vine, comedy juggler, very good and quite a hit; Geiger and Walters, musicals, well received; Dixon and Anger Company in "Out West," fair; "Silvers," billed as a feature but not overwell received; George W. Day, blackface, only fair, even less; The Two Vivians, sharp-shooting, very fine and well received.—MAJESTIC (Frank Rich, mgr.).—Week 8: Polk and Martelli, The Ponies, Currier and Wood. Very good show for money, and crowded house every performance. F. W. CAMPBELL.

#### ERIE, PA.

FAMILY (James Flamant, mgr.).—The Baringtons, comiques, good; Musical Irving, "Dutch" comedy musical, fair; Askara and Ostepatka, fair; Wm. G. Green, songs. BRUCE GROUTT.

#### FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10).—Fred Karno's "Humming Birds," the headliner of this week's bill, a laughing hit; Bob and Tip Company, good; Mable Silvia, ill. songs, good; Mr. and Mrs. John T. Powers, well applauded; The Smith-Bowman Trio, colored entertainers, pleased; The Musical Craigs, artistic instrumentalists, excellent; Tom Moore, vocalist, very good.—PLEASANT ST. (Jas. Mason, mgr.).—Needham and Wood, Irish comedy, good; Harris Wayman, violinist, fair; Ruth Clark, ill. songs, good; Mason and Doran, eccentric comedy, very good.—SCENIC (L. M. Boas, mgr.).—Moving pictures and ill. songs by Sadie Graham.—PURITAN (Hill & Hooper, mgrs.).—Moving pictures and ill. songs by William Plooff.—PREMIER (E. L. Perry, mgr.).—Moving pictures and Daley and Marvis in eccentric comedy, very good.—NOTE.—Manager Perry, of the Premier Theatre, has given an invitation to all the school children in Fall River to attend his matinee and 80 per cent. of them have taken advantage of the opportunity. E. F. RAFFERTY.

#### HARTFORD, CONN.

POLI'S (Harry Bailey, mgr.).—Rooney and Bent are the headliners and are clever; Willie Weston did imitations of well-known comedians and singers; The Marco Twins, very funny; Watson and Little, very pleasing sketch; The La Maze Brothers, good acrobatic act; Dillon Brothers pleased with songs; Ralph and Nellie Howard have a passable musical act.—SCENIC (H. C. Young, mgr.).—June Temple has a clever singing act; Russell and Russell do some excellent hard shoe dancing; Harry Munroe does chair juggling; "Paul Revere's Ride" is the headliner. WILLIAM H. RHODES.

#### HAZLETON, PA.

FAMILY.—Kelly and Massey in "Two Kings and a Queen," very good; the Four Sullivan, excellent; Alto and Sylverton, comedy acrobats, good; Dawson and Whitfield, eccentric comedians, clever; Thomas Mack, ill. songs, pleasing.—BIJOU DREAM.—Pictures; attendance good. RAY T. DRUM.

#### HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—A good bill is headed by George Abel and Company in the laughable sketch, "Three of a Kind"; The Four Rhinos, comedy acrobats, and The Exposition Four, musical experts, divide second honors. Others are Carroll and Baker, Hebrew comedians, very good; Grift, English juggler, pleased; Ruby Raymond and her Dancing Boys, good, and The Makarenkos, Russian Gypsy singing duo, pleasing act. JOHN KAY.

#### HOLYOKE, MASS.

EMPIRE (F. F. Murray, mgr.).—16-18, "The Candy Kid," a good show to good houses; 18-20, "Mardi Gras Bonanzas," the new Wheel show under the management of Jack Sydel. Bijou, Palace, Grand and Star, good business. GEO. PRESSLI.

#### INDIANAPOLIS, IND.

GRAND (Shaffer Ziegler, res. mgr.).—"The Immenaphone" is somewhat disappointing. As a straight musical act it would be well worth while, as there are a number of capable instrumentalists in the company, but as a novelty act it falls short of expectations, principally because the



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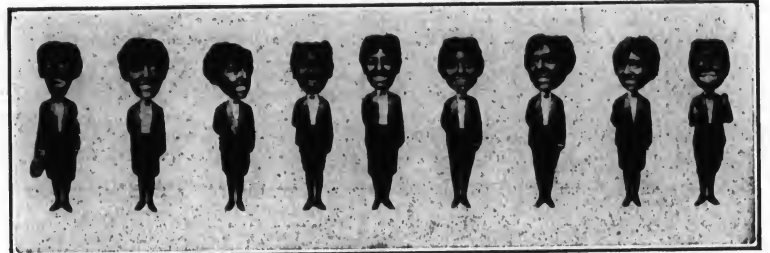
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Hammerstein's Victoria Theatre, Week Dec. 23rd

spectacular effect aimed at is missed. Harry Tate's face, "Fishing," with its distinctly English brand of humor, tickles everybody immensely, and Shean and Warren, with their travesty of "Quo Vadis," keep the audiences in shouts of laughter. **JULIE MORRIS and Company** present a little play called "Between the Acts" that wins favor, and the Four Arconis have a novel acrobatic performance that is excellent in every way. Emilie Subers, the black-face monologist, does nicely. Ferrero, Italian musical clown, with a really wonderful dog, scores a hit, and Willie Zimmerman is well liked in his impersonations. **EMPIRE** (R. K. Burton, res. mgr.).—May Walsh carries off the honors as the bright particular star of the Sam Devere Show. She is a newcomer here, and seemed to strike Empire patrons as just about right. With a pretty face, good figure and pleasing voice, she comes pretty near being just what a burlesque artist should be. Phil Ott's comedy work is also meritorious, and the show as a whole gives satisfaction. **The La Velle Sisters**, dancers; **The Hunters**, eccentric acrobats; **Al Steadman**, character comedian, and **Simons and Warde**, entertainers, are all worthy of mention. **GAIETY** (Edward Shayne, mgr.).—"The Gay Masqueraders" are giving a merry show at this house. With a well dressed chorus, containing good singers and dancers, with Sue Fisher, the female baritone, to lead the feminine contingent, and with Billy Hart, the comedian, to carry the burden of the fun, the show moves along smoothly. L. W.

## JOHNSTOWN, PA.

**MAJESTIC** (L. B. Cool, mgr.).—Charlotte Parry and Company, in "The Comstock Mystery," headline, and very clever it is. Agnes Scott and Horace Wright, in "The Wall Between," have the daintiest thing in vaudeville. **Apdala's Animals** are fine; Eckert and Berg, a hit; **La Petite Mignon**, in imitations, decidedly clever. Joe Deming, monologue, fair; **The Panther Trio**, contortionists, wonderful. **PARK** (H. W. Scherer, mgr.).—Delmore and Graff, songs and dance, promise to round out into a good team; Grace Mantell, in songs, ordinary; Wilbur Field, monologist, fair; Dick and Alice McAvoy, in "Herald Square Jimmy," fair; Eddie Mack, local cartoonist, feature. **AUDITORIUM SKATING RINK** (Phil Caulfield, mgr.).—Week 9: Adelaide De Vork, fancy skating and races. Good act and attendance. JESTICAM.

## KALAMAZOO, MICH.

**MAJESTIC** (F. Bryce, mgr.).—Boyd and Yull and Company, fine; O-Kura Wonders, good; Marie Clark, well received; Lee Walters, clever. DIZ.

## KANSAS CITY, MO.

**ORPHEUM** (Martin Beck, gen. mgr.).—Etienne Girardot, headliner, "A Game of Cards," hit; Sidney Despe, and Company, skit, very good; Chas. and Lily Charlene, juggling and musical, good; Chinko, juggler, clever; W. Jimmans' Trained Dogs, interesting; The Four Dainty Dancers, graceful; Minnie Kaufman, bicyclist, daring; Manello and Marnitz Company, acrobats, good. **SILBERT** (Thos. H. Davis, mgr.).—Edith Helena, headliner, big hit; Simon Gardner and Company, "The New Coachman," amusing; The Four Bards, acrobats, good; Bissett and Scott, singing and dancing, good; Mlle. Emmy's Trained Dogs, amusing; Dave Lewis, monologue, hit; Duffin and Redcap, acrobats, good. **CENTURY** (Jos. R. Donegan, mgr.).—Colonial Belles, good show. Next, Strolling Players. **MAJESTIC** (Clint Wilson, mgr.).—Scribner's Big Show, excellent performance. Next, New York Stars. FAIRPLAY.

## LEAVENWORTH, KAS.

**ORPHEUM** (L. J. Pico, mgr.).—Marguerite Favar, assisted by Arthur Downing, in "Girl Irate," received rounds of applause; Musical Bentley, renders solos on the xylophone, pleasing; Alice Mortlock and Company, in "How the Fix's Fixed It," very good. **PEOPLES** (M. Cunningham, mgr.).—A first-class bill that pleases is opened by the Musical La Motines, who are well received; Ben Fagan, blackface, and The Neat Garrett, trick piano playing, both take well; The Wags, in a comedy sketch, please. J. E. FAULKNER.

## LIMA, OHIO.

**ORPHEUM** (Will G. Williams, mgr.).—Harry Lakola, juggler, well received; Kitty Major, vocalist, took well; Deverne and Van, instrumental and vocal, good; Zunftetta and Mansfield, comedy sketch, "The Crazy Messenger," well applauded; The Three Alronas, acrobats, good; Magdaline Klefer, ill, songs, good. L. F. WAKEFIELD.

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## NOTICE

On account of ill health and pressing business the publication of

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## LITTLE ROCK, ARK.

**MAJESTIC** (Saul S. Harris, mgr.).—Week 9: Geo. Trump, legless, wire, novel; Amy T. Lewy, violinist, well received; Harry H. Richard and Company, "Love A-La-Mode," amusing; Leo and Company, "Amateur," just in; Cullen, monologist, hit; The Three Keatons, good. **ORPHEUM**.—Moving pictures and ill. songs; good business. **WONDERLAND** (F. Jennen, prop.).—Moving pictures. **JO-JO** (John McClure, Jr., prop.).—Moving pictures and ill. songs. JIM.

## LONDON, CANADA.

**BENNETT'S** (W. D. Elmo, res. mgr.).—Welch, Francis and Company, "The Flip Mr. Flop," scored a laughing hit; Ollie Young and Brothers, hoop-rollers, very fine; Hal Merritt, "Poster Girl" monologue, well received; Dixon Brothers, musical grotesques, took well; Matthews and Harris, "Adam the Second," fair; Frances Knight, singing comedienne, big reception; Fitz's Dog Circus, very well liked. M. G. HUESTON.

## LOUISVILLE, KY.

**MARY ANDERSON** (Max Friedburg, mgr.).—"That" Quartet easily proved the hit of the show; Bosanquet, violinist of much merit, pleased; Nowbold and Carroll, bar experts, show agility in that line; Prelles' Circus, amused; Sidney Grant, monologist, well received; Cartnell and Harris, neat dancing act; Carmen Troupe of Wire Walkers, spectacular. **HOPKINS** (Wm. Breichman, mgr.).—Snyder and Buckley, musical team, good; World and Kingston, clever act; Teddy Trio, acrobatic, pleased; Willard Bond and Company, very funny; Harry Webb, monologist, entertained; Eldridge, sand work, ordinary; Willard and seissors artist, novelty. **BUCKINGHAM** (John Whalen, mgr.).—"The Imperial Burlesques" pleased. **NOTES**.—Bertha Kallen, the celebrated Jewish actress, will appear at the Mary Anderson Christmas week. The regular vaudeville program will be resumed the following Sunday. Amateur nights have proven quite a success at Hopkins. ARTHUR WITTELSHOFFER.

## LOWELL, MASS.

**HATHAWAY** (John I. Shannon, mgr.).—Ed. F. Reynard, ventriloquist, great; The Village Choir, good; Goldsmith and Hoppe, musicians, went big; Ila Granon, comedienne, very good; The Three Judges opened the bill and pleased; Harry and Kate Jackson, "His Day Off," a hit; Byers and Herman, good. **BOSTON** (Wm. Lyons, mgr.).—Blue Cadet Burlesquers, with the following olio: John and Gilda Cannon, Hi Von Long, Comma and De Myers, Alden Irvin, and Anderson Sisters. JOHN J. DAWSON.

## MAHANAO CITY, PA.

**FAMILY** (E. F. McAtee, res. mgr.).—The Omega Trio presenting "Sweet's Finish," fair; Avolo and Othello, gymnasts, very good; Blacu and McCom, knockabout acrobats, pleased; Howison, imitator and whistler, pleased; Reese Rosser, ill. songs, very good. J. O. ASHTON.

## MALDEN, MASS.

**AUDITORIUM** (Samuel L. Tuck, mgr.).—Dorsch and Russell, The Musical Railroaders, headliners and scored a decided hit; Miller and Macaulay, comedians, laughing hit; Earl and Bartlett, comedy sketch artists, good; Ben Boyer and Brother, comedy trick cyclists, well received; Dolly Collins, lyric soprano, fair; The Lippincotts, dancers, received liberal applause; Arthur Rigby, minstrel comedian, hit. **NOTE**.—George H. Irving, resident manager here for the past week, has resigned, on account of illness, in favor of Samuel L. Tuck of New York City. Mr. Tuck was formerly a manager for Williams and Walker. THOS. C. KENNEY.

## MARION, IND.

**CRYSTAL** (Ammons & Dubols, props. Rehearsal 10).—Week 9: Swain and Powers, German comedians, best on bill; Phillips and Bergen, clever comedy sketch; Bert Turner, juggler, very good, but handicapped by small stage; Irene White Ammons, ill. songs. **GRAND** (Sam Pickering, mgr. Rehearsal 10).—Aubrey Stock Company replaced vaudeville past week. **INDIANA** (Sam Pickering, mgr.).—"Yankee Doodle Girls" Burlesquers, packed house 12. The first burlesque to visit Marion in two years. L. O. WETZEL.

## MARION, O.

**FAMILY** (H. S. Vail, mgr. Monday rehearsal 10).—Hickman Brothers and Company, "A Detective Detected," very amusing; Draper and Son, clever blackface comedians; De Arien, good

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**MARSHALLTOWN, IA.**

BIJOU (T. Nelson Downs, mgr. Sunday and Thursday rehearsal 5).—Claude Rarf, juggling on wire, excellent; R. C. Jarvis, "Kid" comedian, hit; Keta Marex, violinist, good. 12-14: The Femtans, conversation, good; C. L. Lane, the Femtans with the twisted talk, hit; Eddie Collins, impersonations, good.—THEATRIUM (E. R. Raymond, mgr.).—Moving pictures and ill. songs draw well.—ELITE (Sam Horwitz, mgr.).—Animated pictures. Mamie Smith, ill. songs, pleased.—NOTES.—A. G. Gist and D. Hegley, owners of the Theatre, a moving picture theatre, sold out to E. Raymond, a leading grocer of the city. The purchase price was \$1,250. Three new exits are to be cut in the Bijou, the popular vaudeville house. This theatre will then have seven exits. KAILL J. INGLEDUE.

**MILFORD, MASS.**

LYCEUM FAMILY (S. B. Stifter, mgr.).—La Belle Faustina, fair; Cantor and Curtis, excellent; Mons. Herbert, fine; Frances Avery, hit; Bobby Winstanley, assisted by Bobby, Jr., excellent. SCENIC (John Francis, mgr.).—Moving pictures and ill. songs.—REYNOLDS' PENNY VAUDEVILLE (M. J. Reynolds, mgr.).—Moving pictures and songs. CHARLES E. LACKEY.

**MINNEAPOLIS, MINN.**

ORPHEUM (G. E. Raymond, mgr.).—Berry and Berry, musical act, moderately funny; Rose De Haven Sextet, a pretty dancing and singing specialty; George Wilson, mirth-compelling monologue; Melant Trio, Italian street singers, music, both vocal and instrumental, excellent; Watson, Hutchings, Edwards and Company, comedy extravaganza, good; Eugene Fongere, a decidedly Frenchy act tempered to Middlewest taste, excited curiosity; Matweef Hugostan Troupe of Russian Dancers, a bit above usual quality. LEWIS.

**MUNCIE, IND.**

STAR (Ray Andrews, mgr.).—Mina Genell, comedienne, fair; Howell and Webster, comedy, took well; Ross Sisters, singers and dancers, good; Frank Gray, ill. songs, good; Captain Webb's Educated Seal and Sea Lions, hit.—MAJESTIC.—Dolly Wells, cartoonist, good; Earl W. Vance, ill. songs, good; Wells Brothers, musical comedy, good; Kompton and King, comedy sketch, fair; Leon and Adeline, woman juggler, fine. GEO. FIFER.

**NEWARK, N. J.**

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—A good bill this week, headed by Irene Franklin and Burt Green in songs and piano playing. Miss Franklin's facial expression is great, when used with several of her songs. Emil Hoch, with Florence Burnsmore and Walter Lewis, produced a laughable little sketch called "Love's Young Dream." Mr. Hoch is a Newarker and proved himself a very capable actor. James Harrigan, "The Tramp Juggler," amused as ever with his comedy stunts; The Camille Trio are clever comedy acrobats; "Gertrude" worked well on the trapeze; Mr. and Mrs. Allon in their Swedish dialect comedy and singing skit, pleased; Alsace and Lorraine, musicians of ability with elaborate trappings and electrical effects; Vinnie Daly, the veteran dancer, is still dancing.—EMPIRE (Harry Hyams, mgr.).—Campbell and Drew's Tiger Lillies, with "Charlton" as an added attraction, are drawing good houses. Geo. P. Murphy is one of the principal comedians and is assisted in entertaining by Marlon and Lillian in a skit, Jack Erwin in a monologue, Carrie Ezler and Josie Webb in a sketch entitled "The Actress and the Maid," and Mr. and Mrs. Harry Ellsworth in the comedietta "The Silk Stocking." The two burlettas have good scenery and pretty girls.—Washington's (Lee Ottengul, mgr.).—Harry Bryant's Extravaganza Company, with William Socio, "The Strong Boy," as the strengthener, received a cordial reception during the week. Two good music-burlettas went well, and the olio, which brought forth Darmody, the juggler; Eight Stella Girls; Lillian Sleg, cornetist; Elliott, Bealair and Elliott, acrobats; Billy Wells, monologist, made up a very good burlesque show.—ARCADE (L. O. Mumford, mgr.).—Shepard's motion pictures, ill. songs and specialties.—NOTES.—Wednesday nights are hits with the "hook" actors.—Tom Grant, the one-legged clog dancer, is having a brand new act written with special scenery, music, etc. He returns to vaudeville after an absence of three years. JOB O'BRYAN.

**NEW BEDFORD, MASS.**

HATHAWAY'S (T. B. Bayles, mgr.).—Manager Bayles has provided purely a laughing bill this week. Felix and Barry have the audience wiping away tears of laughter at Mr. Felix's antics. Miss Barry wears some becoming gowns and sings well. Peter Donald and Meta Carson, "Alec McLean's Dream," keep them gasping for breath, for Mr. Donald's Scottish dialect, "puns" and his "drunken jump post" are mirth producers. Miss Carson shows a trim figure in "kilt" and sings with a pleasing voice. Coombs and Stone, "The Last of the Troupe," are winning their share of applause. Mr. Coombs has an excellent tenor voice. Knight Brothers and Sawtelle sing and dance themselves into favor, and the comedy acrobats of Work and Over are of the highest order. Leon Rogers' imitations of various musical instruments are perfect. Ellen Richards, light wire, wins by her good work and chic manner. "NEMO."

**NEW ORLEANS, LA.**

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Week 9: "The Orpheum Road Show" failed to arouse any degree of enthusiasm. "The Pride of Martin Beck" was looked upon as a very good vaudeville show, but wasn't considered great by either patrons or critics. The latter took occasion to "pan" Edward Connelly in "Marse Covington," a playlet of which George

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**OAKLAND, CAL.**

ORPHEUM (Geo. Ebey, mgr.).—Week 9: Anna Eva Fay and Bert Leslie divided feature honors. Bert divided his with Maud Emery, who, under Mr. Leslie's tutelage, has become an adept at mutilating English without forgetting her clever toe dancing. The Three Weston Sisters, musical, pleased; Ulma Sisters, much applause for clever trapeze work; Omer Sisters, Lotta Gladstone, who spoils an otherwise very good act with an illy chosen encore, and Le Belle Oterita, clever Spanish dancer, are holdovers; Ben Welch is underlined.—NOVELTY (Tony Lubelski, mgr.).—Valdes Trio, clever contortionists; J. Francis Dooley and Company, good; Savanda, Japanese act, good; Measer, Jones, Bryant and Mexico, laughing hit; Worth and Delmar, nicely dressed singing act, made friends; Jolly Zeb scored.—BELL (Gus Cohn, mgr.).—The Sully Family, featured, well liked in "Boys Will Be Boys"; The Columbia Four, held over; Mike Quinn and "Girle" received share of applause; Short and Edwards scored; Edw. Kellie and Siddone Dixon pleased with clever comedy playlet; Will Davis started the fun with a monologue which, while not exceptionally new nor bright, was well delivered; Harry E. Rickrode opened show and proved entertaining on the rings. NOTES.—It is rumored that Sullivan & Connelley and the Cohn Bros. will erect a new house and run it in conjunction with The Bell-Guy Smith resigned from the management of the Novelty 1. DOC WILLIAMS.

**OTTAWA, ILL.**

LYRIC (N. R. New, mgr.).—9-11: Bert Wiggins, cartoonist, fair; Bowman Brothers, comedians, good; Jolly and Wild, in "The Music Teacher," very good; Ramsey Sisters, good; 11-14: Burton, fair; Tom Heffer, fair; The Gar-nellas, comedy sketch, fair; Delphino and Del-mara, fair. E. W. F.

**OTTAWA, CAN.**

BENNETT'S (Gus S. Greening, mgr.).—Willie Hale and Buster, juggling, neat and clever; Dolan and Lennhar, "High-Toned Burglar," good; Leo Cardillo, mimic, fine appearance, excellent; Kemps, a novelty; Lasky Quintet, musical, entertaining; Laura Ordway, comedienne, well received; Burns and Burns, acrobats, laughable.—NICKEL (Prof. McQuarrie, mgr.).—WON-DERLAND (Geo. Talbot, mgr.).—NATIONAL (A. Gagne, mgr.).—Bijon moving pictures, doing good business.—NOTES.—Bennett's Unique undergoing renovation. Will give pictures on larger scale. OGOR.

**PITTSBURG, PA.**

GRAND OPERA HOUSE (H. Davis, prop.).—Excellent vaudeville this week. The farce that Flo Irwin has, and which Geo. Ade wrote, is full of fun. It is a satire on total abstinence and is very well done, producing laughs all the time. Prof. Anelliotti and his "mind reading" dog were a hit; Hart's "Rain Dears," quite a novelty from a scenic standpoint; J. J. Morton, lot of new talk and keeping his hearers laughing all the time; Quinn and Morton have a novel talking act that is new and deserves the applause; Arthur Dagwell sings old songs that are welcome; Gardner and Stoddard, excellent comedy act; the Five Piroseffs, one of the best of juggling; Abdallah Brothers are clever gymnasts; Collins and Hawley, fine dancing; the Steadall Troupe, "myr-torions," including a clever bit of levitation; Bar and Evans and Grotesque Randolphs also. P. S. C.

**PORTLAND, ORE.**

PANTAGES (John A. Johnson, mgr.).—Week 9: Lancelias Leopards, the headline, is the best animal act seen here; The Buckeye Quartet, vocalists, scored heavily; Alburts and Altus, comedy jugglers, the comedy hit of the bill; Lahord and Ryerson, "The Wrong Man in the Right Place," very laughable; Jimmie Cowper, monologist, very good; Fred Bauer, ill. songs, pleased.—GRAND (James H. Erickson, mgr.).—Week 9: Madam Naxton's Trained Tropical Birds, return engagement, immense hit; La Belle Estella and Senor Garcia, "The Dancer and the Torador," excellent; Lynden and Wren, "She Wanted to Be a Legit," very good; Jack Lyle, monologist, went big; Mr. and Mrs. Mark Munroe, "The Beauty Doctor," pleased; Joe Thompson, ill. songs, very good.—NICKELION (Joe St. John, mgr.).—Notes: Motion pictures, "The Life of Christ," second week, crowded houses.—ORPHEUM AND HIP-PODROME (Dillwyn Daniels, mgr.).—Moving pictures and ill. songs.—NOTES.—Percy DeVore, past two seasons with Norris and Rowe's Circus, has opened Nickelodons in Maryville and Chilo, Cal.—Charlie Rice, formerly doorkeeper at Pantages, is employed at the Grand in the same capacity. W. R. H.

**POTTSVILLE, PA.**

FAMILY (Knoblauch & Hersker, mgrs.).—Fred Jephcott, local mgr.).—The show this week at the Family Theatre is good from the rise of the

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curtain to the fall. The stellar attraction The Five Lubins, singing and dancing sketch. "Uncle Joe's Birthday"; The Great Lowe, late of Sonas's Band, received liberal applause; Zimmer, the juggler, is a wonder; Gibbons and Magee get their share of applause; William Shalles' singing was given a rousing send-off. FRED W. ARGALL.

### PROVIDENCE, R. I.

KEITH'S (Chas. Lovenberg, mgr.).—Mr. and Mrs. Sydney Drew head the bill with a good laughable farce, "Billy's Tombstones"; Hawthorne and Burt, the biggest hit on the bill; Roseaire and Doretto, comedy acrobats, do good work; Murray Sisters pleased, as did Callahan and St. George; Happy Jack Gardner, well liked with old material; The Zanettos have a fairly good juggling act with original comedy. Others on the bill were Sabery D'Ornell, fair; Roberts Children, first professional appearance, excellent musicians; Devole Trio, and McNamee.—IMPERIAL (John P. Hill, mgr.).—The Merry Maidens Company here with a ripping good show, which is mostly due to Sam Rice, who does good work throughout. Among the good numbers in the olio are Patti Carvey; Some Quartet have a novelty act but would do better with more up-to-date songs; Trainor and Dale, good; Lulu Beeson. The closing Burlesque, "At Coney Isle," is lively from the start. All good songs and appreciated.

S. M. SAMUEL.

### QUEBEC, CAN.

BENNETT'S (J. H. Alox, mgr. Monday rehearsal 10).—Robertson and Fanchette, singing and a little dancing, did not impress as being entertaining; Mlle. Nadje, contortionist, not only a good close front and back dancer, but a clever acrobat, and the way and speed in which she executes a routine of flip-flops and one-hand "spotters" would make some finished brother performers sit up and take notice; Harry Johnson, blackface comedian, well received, hit of the bill; Baptiste and Franconi, the act is short and is made up of the familiar stunts of this kind, with the exception of one trick, pleased; Five Majors, singing novelty, all have good voices and were well received; Five Musical Spillers are quite noisy at times but much credit is due them. Two Supp's "Poet and Peasant" overture makes an interesting vaudeville number in their hands. Winchman's Bears, this act is a novelty here, although it does not have the dash of some animal acts; it made a good impression.

J. GORDON HENRY.

### READING, PA.

ORPHEUM (C. Floyd Hopkins, mgr.).—The Romanoffs were well received; Bertie Heron pleased; American Comedy Four, plenty of laughs; Four Lukens received a deserved ovation; W. E. Whitte, very good ventriloquist; George Whiting and The Melnotte Twins, liberal applause; "The Passion Play," realistic pictures and incidental organ music and singing found favor with the audience.—BIJOU (Updegraff & Brownell, mgrs.).—14-16: Trans-Atlantic Extravaganza Company, pleasing. 17-19: Jack Manchester's Crackerjacks.—NOTE.—Danny Dougherty, the ex-champion bantam weight pugilist, was handsomely entertained last week by his Reading friends on the occasion of the visit of "The Old Clothes Man," in which he is featured.

GEORGE RITER.

### ROCHESTER, N. Y.

COOK'S (Wm. B. McCallum, mgr.).—William Simms and Company pleased immensely; W. C. Fields, usual hit; Jack Wilson Trio, good; Volta, clever; Frank Fogarty, good; Armstrong and Clark, fair; Clara Ballerini, remarkable; Paulton and Dooley, excellent.

### SAN ANTONIO, TEX.

LYRIC AIRBORNE (H. H. Hamilton, mgr.).—Price and Massey, eccentric comedians, up-to-date and went big; Julia Jackson, vocalist, splendid voice and pleased; Ninth Infantry Band, special feature and hit of the show; Mlle. Alma, baritone singer, fine; Madam Rivera and Senor Rupert, animal trainers, second week and popular; Diamond Brothers, acrobats, good.—NOTE.—Loper Brothers' picture show gave a special performance of the Passion Play to the Empire Stock Company and the series was enjoyed by the entire company. The above picture show is doing the banner business in the city.

CAL COHEN.

### SANDUSKY, O.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week Dec. 12: Isabelle Jackson and Company, headliners, have an excellent

musical and dramatic sketch; Ali Zada, Indian magician, good York-Herbert Trio, comedians and acrobats, very good; Morelle Sisters, classical music, were enthusiastically received; Prof. Arthur Barrett, good. Half week Dec. 16: The Campbells, in an eccentric comedy musical act, headliners, very clever; Leslie and Williams have rapid fire talking sketch that is a big hit; The Worms Tots, two bright youngsters, took well in a German singing and dancing sketch; Dan Randall, character change artist, good.

DOC.

### SCRANTON, PA.

POLI'S (J. H. Docking, mgr.).—Grace Van Studdiford headlines, going big; "Our Boys in Blue," a revelation, taking exceptionally well; Wilfred Clarke and Company, the laughing hit of the bill with "What Will Happen Next"; Charles Sweet, the musical burglar, big hit; Swor Brothers, blackface comedians, very good; Phil and Nettie Peters, very pleasing; Mr. and Mrs. Stuart Darrow, a decided novelty.—NOTES.—It is rumored that the Family Theatre, formerly Sullivan & Considine, which has been closed for some time, will be opened Dec. 23 with dramatic in stock.

H. S. HOLLAND.

### SIOUX CITY, IOWA.

ORPHEUM (David Beeher, mgr.).—Harry Decoe, the man with tables and chairs, good; Flo Adler, singing comedienne, pleased; O'Brien, Havel and Effie Lawrence, "Ticks and Clicks," very good; Wightman, clay modeler and pastel painter, very good; Violet Dale, impersonator, big hit; "A Night With the Poets," headliner for this week, one of the best acts that has been here this year, drew many encores.—THE FAMILY (G. G. Lehman, mgr.).—The Three Hutchinsons, Gracie, Mary and Little Jack; Walter Spencer; moving pictures and ill. songs.—UNIQUE and SCENIC (Tierny & Cameron, mgrs.).—Moving pictures and ill. songs.—CRYSTAL (F. B. Donahue, mgr.).—Moving pictures and ill. songs.

R. E. M.

### SPRINGFIELD, ILL.

EMPIRE (Jno. Connors, mgr.).—Bates and Neville, good cycle act, are the feature; Wilfred and Lottie, equilibristas, perform difficult tricks; Jessie Hereford, electric dancer, pleased; De Vance and Howard, song and dance artists, pleased; Nettie Strand, buck and wing dancer, always a favorite here; Lilla Little, ill. songs; The Empire Stock Company.—OLYMPIC (C. J. McCann, mgr.).—Kelly and Kells, Geo. B. Gardener, May Jones, May Lawson, Jessie De White, Bessie Skidmore, Ella Goddard, The Olympic Stock Company.—NOTES.—The Lyceum, a moving picture house, put on an amateur night recently to capacity business. Amateur nights in moving picture shows being a new thing here it made a decided hit.—A lodge of the T. M. A. is now in process of formation here.

C. E. NORRED.

### SPRINGFIELD, MASS.

Both houses have good bills this week, the attendance at Poli's being of the capacity order, while the houses at the Nelson were light early in the week, increasing in size each day.—NELSON (C. H. Davis, res. mgr. for Wm. Morris Amusement Co.).—Kreisel's Animals gave a fair entertainment; Sterling and Renner, sister act, fair reception; Buckley, Martin and Buckley, "A Busy Manager," received a fair return for their efforts; Le Maire and Le Maire, Hebrew parodists, very entertaining; Chas. B. Lawlor and Daughters scored heavily; Chadwick Trio, "For Sale—Wiggins' Farm," uproariously funny; Carson Brothers, athletic poses and acrobatic act, very good.—POLI'S (Gordon Wrighter, res. mgr. for S. Z. Poli).—The Sabakans, good acrobatic turn; Harper, Desmond and Hilliard, very good; Watson's Farmyard Circus, very pleasing; Lavelle and Sinclair, a taking act; Julius Steger, "The Fifth Commandment," big success; Arthur Whitelaw has a good monologue; Murphy, Nichols and Company in "From Zaza to Uncle Tom" had the house in uproars all through the act.—The Bijou, Comique and Elite are doing well with pictures.—NOTE.—Dick Baggs, a Springfield boy, took the place of one of the Dillon Brothers at Poli's last week.

GEO. PRESSL.

### WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—Edmond Hayes and the "Jolly Girls." Burlesques are billed this week in the two-act musical farce, "A Wise Guy." Hayes is the chief comedian. He portrays the part of Spike Hennessy, the Piano Mover. He is aided by Robt. Archer as his Pal, very comical. James Collins plays the

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WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—The bill at Wonderland this week is one of the best of the season. Arthur Yale and Company present a clever sketch, "Willie's Visit," introducing musical imitations, well liked; Edgar Foreman and Company, a distinct hit in "Their First Quarrel"; J. M. Golden appeared in readings and was well received; Paul Ladew won good applause in his impersonation of "The Daffy Dame"; Gilmore and Castle, blackface singers and dancers, very good. C. M. H.

WORCESTER, MASS.

POLI'S (J. C. Cridle, mgr.).—The bill opens with Marzella and Millay, comedy bar, new tricks, and were given loud applause; Tom Gillen, songs and stories, very good; B. Frederic Hawley, Frances Haight and Company, "The Bandit," one of the best dramatic playlets that have been seen here; The Misses Deimore, playing and singing, very good; Mr. and Mrs. Mark Murphy, "The Coal Strike," a laugh from start to finish, the hit of the bill. Spencer Kelly and Frederic Rose, one of the best singing teams that have been here, and The Fourteen Black Hussars, good musical act.—FRANKLIN SQ. (F. S. Waldo, mgr.).—The bill opens with John Walsh, "The Man With the Hod," very good; Georgia Gardner and Joseph Maddern, "Too Many Darlings," well liked; The Two Silbers, singers and dancers, well liked; Gailando, clay modeler, very good; Harry Brown, comedian and dancer, the hit of the bill; Marty Healy and Beatrice Vance, "A Heathen Idol," both worked hard to please and were called back several times; Osaka Japanese Troupe were well liked. W. M. SHERMAN.

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YOUNGSTOWN, O.

TEMPLE (Frank Sourbeck, mgr.).—La Centra and La Kur, comedy musical act; Elizabeth Miller, singing comedienne; ill. songs and motion pictures.—TEATRO NAPOLETANO (Louis Gluck, mgr.).—The Chatham Sisters, songettes; Vincenzo Massari, Italian monologist; Elsie Bert, dancing girl, and Nat Lee, comedian.—THE GRAND (Joseph Schagrin, mgr.).—The Four Huntings, formerly well known in vaudeville, opened to capacity in an elaboration of their sketch called "The Fool House." C. A. LEBEDY.

straight in a pleasing manner. The songettes are Stella Gilmore, Maggie Newell, Marie Jansen and Lillie Newell, who do very well. The musical numbers are led by the female principals, who are assisted by a good looking chorus of twelve girls.—GAYETY (Wm. S. Clark, mgr.).—The Behman Show and Frank D. Bryan's Congress of American Girls is the attraction and the best show that has appeared at this house this season. It is playing to capacity at every performance. Begins with the "Passing Review," in which impersonations are given of well-known actors and actresses, and proves a winner with the audience. Molly Williams as Anna Held, very clever, and Frank Moore and James C. Morton as the Scarecrow and the Tinwoodman give a good account of themselves. The comedians are Pete Carley, Frank Moore, J. C. Morton and Mark Bennett. Olio: Mark Bennett, ill. songs, good; Capt. Jacobs' Zouaves give a good exhibition of military manouevres; Frank and Marion Moore, in "The Singing Boy and the Acrobatic Maid," give a good sketch. The performance concludes with a spectacular burlesque, "Hey Diddle Diddle." BILLY BOWMAN.

WATERLOO, IOWA.

ELECTRIC (Johnson & Nichols, mgrs.).—Kolins and Kilforn, banjoists; Joe Bowman, song and dance comedian; Harry Sutton, comedian; Phillips and Farlane, banjo players; George Crotty, song and dance; Neola, juggler; Wellington Brothers, skaters. Fair business.—THE WATERLOO THEATRE BEAUTIFUL (Frank Hurst, mgr.).—Will use one week of vaudeville each month, commencing 23 with this bill: Fukino's Troupe of Japs, Burke's Musical Dogs, The Great De Muths, dancers; John Neff, comedian; Bingham and Gable, musical artists; Noble and Marshall, singing and talking; The Frey Trio, powers; Howard and Germaine, trapeze artists; Earl and Wilson, sketch. A. W.

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THIRD YEAR IN AMERICA. ORPHEUM CIRCUIT. KEITH'S TO FOLLOW. THAT'S ALL.  
 A MERRY CHRISTMAS TO ALL FRIENDS.



# VARIETY

VOL. IX., NO. 3.

DECEMBER 28, 1907.

PRICE TEN CENTS.



# **NOTICE**

## **TO ALL MEMBERS OF THE WHITE RATS OF AMERICA**

**(AND ITS AFFILIATED ORGANIZATIONS)**

### **The Internationale Artisten Loge of Germany AND Variety Artistes' Federation of Great Britain**

At a regular meeting of the WHITE RATS OF AMERICA it was

**Resolved:** That in order to carry out the FUNDAMENTAL PRINCIPLE of our organization, namely: "THE BETTERMENT OF CONDITIONS," we hereby COMMAND all MEMBERS who have a grievance against a MANAGER, AGENT or BOOKING OFFICE, to at once send in, BY REGISTERED LETTER to this office, 1553 Broadway, New York City, a full text of said grievance or complaint, for the purpose of arriving at a settlement of same by arbitration or otherwise.

**BY ORDER OF THE ADVISORY BOARD.**

**HERMAN DESCO,**  
Secretary

**R. C. MUDGE,**  
President

# VARIETY

VOL. IX., NO. 3.

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## MORRIS INCORPORATES FOR HALF A MILLION

**Takes First Step in His Proposed Vaudeville Circuit by Incorporating. Includes His Booking Office; No Connection With the William Morris Amusement Company.**

"William Morris, Inc.," was formed this week with a capital of \$500,000 to conduct a general theatrical business, including the booking of attractions, together with the construction and operation of theatres.

Mr. Morris said he was prepared at the present time to offer contracts for 25 weeks next season, and would immediately proceed to engage acts to supply a new circuit of that strength.

The incorporators, with the exception of William Morris, are not important figures in the company, but are believed to represent the real interests behind Morris in his plan to form a vaudeville circuit.

A verbal statement was made by Mr. Morris this week in reference to the corporation. He said "William Morris, Inc.," will commence business on Jan. 1, and will take over my booking office, which the corporation will thereafter conduct. I am the president and general manager. Among the stockholders are some very wealthy men, millionaires, but I am not permitted to divulge their names.

"It is the first step in the plans I have made, and I expect shortly to make other announcements showing considerable progress. I realize that any news concerning a new vaudeville circuit would be important just now to the artist, but I do not feel it is wise under existing conditions to make known my intentions until pending matters have been finally closed and cleared so they will have no bearing on other propositions to follow.

"One-half the capital of 'William Morris, Inc.,' has been paid in, and there is no stock for sale. The William Morris Amusement Company is an independent concern, and will have no business connection with the new corporation. The first-named company may pass out of existence in course of time."

Mr. Morris, when asked what effect Louis Cella having disposed of the former

K. & E. theatres to the Western Vaudeville Association managers would have, replied:

"That does not alter my plans in the least. I had no contract to book for the Cella houses, excepting the American, St. Louis, and did not anticipate I would be the booking agent for them.

"I hold a contract for the exclusive booking of the American for three years from its opening, and if the theatre opens I shall book it. If I don't it will not remain open."

A desk has been placed in Mr. Morris' private office for the use of Geo. M. Leventritt, of Leventritt & Brennan, the attorney for Mr. Morris. Mr. Leventritt prepared the incorporation papers for Morris' latest company, and the installation of the desk has been caused by the increasing amount of legal matters in connection with Morris' ventures.

There appears to be little doubt but that Mr. Morris is making many moves with the ultimate object of a circuit in view, but no information is vouchsafed for publication, which might have a harmful reaction.

Mr. Morris left the city Friday, and before returning will be present at the opening of the Hippodrome, Cleveland, Monday night, which he books.

### LEVY AND LYKENS TOGETHER.

Jack Levy and William L. Lykens have entered a partnership in the vaudeville booking business, the agreement taking effect from Jan. 1. The new firm will use Mr. Levy's present headquarters at 149 West 42d Street for offices.

The acts handled exclusively by both agents have been pooled and the pair now have listed more than 100 members under their management.

Messrs. Levy and Lykens are well known New York agents. The name of the firm will be Levy & Lykens.

### MORRIS STILL ADVERTISING.

The advertisements of William Morris for theatres, either erected or to be built, have been printed weekly in out-of-town papers since the first appeared in Cincinnati, Washington and Pittsburg.

Last Sunday the papers in New Haven, Providence and other New England cities carried the announcements. As the Klaw & Erlanger vaudeville vacates a town the Morris advertisement will follow it in, it was said this week.

Mr. Morris would give no information as to results from this source. He remarked "advertising pays," and that he had not failed to receive answers from every city where the advertisement had been printed.

### BROADWAY MANAGERS WANT LEONHARDT.

Since the announcement of the change of policy at the Twenty-third Street Theatre, two Broadway managers have made offers to Harry Leonhardt, the present manager of the house, for his services, it is said.

Mr. Leonhardt has built up a reputation for himself as an arranger and producer since officiating as a manager, and Broadway has heard of him.

Mr. Leonhardt would not discuss his future at the theatre this week. He said as far as he knew he would relinquish the management of the house when the change went into effect, but did not expect to leave his present connection.

Lodge No. 1, B. P. O. E., having a membership of 2,000, presented Mr. Leonhardt, at a special meeting convened for the purpose, with an appropriately engraved gold watch this week as a Christmas token of esteem.

### NO POSITION FOR CASEY.

No position has yet been accepted by P. J. Casey, at present in charge of the remainder of the Klaw & Erlanger vaudeville.

A report gave Mr. Casey's future occupation as manager for the new Geo. M. Cohan theatre, in course of erection at 4th Street and Broadway, but this has not been settled upon.

Several offers have been received by Casey, and he has the future mapped out, but may be induced to change his schedule. Up to now that has not occurred.

### KARA BACK AGAIN.

Kara, the juggler, has returned. It is less than a month since he threw up all engagements on this side, sailing for Germany.

At that time Kara was under contract with Klaw & Erlanger, but becoming dissatisfied with the "jumps" on the K. & E. circuit, departed for his home, breaking the contract he then held.

While Kara was on the water, Richard Pitrot, his agent, opened negotiations with the Orpheum Circuit, resulting in a contract being issued to Kara for 22 weeks. The juggler opens at Hopkins', Louisville, January 6.

### CLEVELAND'S "HIP'S" FIRST SHOW.

Cleveland, Dec. 27.

On Monday, Dec. 30, the Hippodrome, under the management of Max Faetkenhauer, opens with two large spectacles as the opening and closing feature.

The plan of program will be modeled on the style of the New York Hippodrome. Between the ends a vaudeville and circus entertainment will be given.

The acts booked for the initial bill through the William Morris office in New York are Hagenbeck's Elephants, Baron's Dogs, Patty Brothers, Mabel Berra, Sharp Brothers, Hickey and Nelson and the Avolos.

A large scenic production will be attempted in the closing piece, called "The Cloudburst," and presented under the personal direction of Mr. Faetkenhauer, who also produced the opening spectacular.

"The Cloudburst" will have 100 people, and the "diving horses," besides high divers and aquatic sports. A rush of waters sweeping everything from its path will be the finale.

### LEFT WITHOUT SALARY.

Boston, Dec. 27.

The Wilton Brothers, bar act, left Boston last Sunday without receiving salary for the previous week played at Keith's.

The act refused to play the Boston Theatre Sunday night, as it would have required two hours' work to rig up their apparatus for the one show. They had declined an offer of \$100 to appear at another house the same evening.

When the salary for the week's work at Keith's was demanded, it was refused, and the brothers left town without it.



# PROTECTION OF WHITE RATS OFFERED WOMEN OF PROFESSION

The Artists' Organization Proposes Scheme Whereby  
the Women in Variety May be Under Its  
Sheltering Wing

December 17, 1907.

To the Lady Members of the Profession.

Dear Madam:—As a member of our profession you will be fully cognizant of the present standing of the order of the White Rats of America, which to-day includes among its members the majority of vaudeville artists of the United States of America, and in addition is affiliated with the Internationale Artisten Loge of Germany and the Variety Artists' Federation of Great Britain. With such strength and by judicious management the order has gained the esteem and confidence of the manager and artist, so as to be the honored adjudicator in any case of dispute.

The order has received many requests from lady members of the theatrical profession who desire to become members of our organization, but as our Articles of Incorporation debar them, we have decided upon a plan whereby they may gain our assistance and protection in the pursuit of their calling.

Upon the acceptance of an application by the order, and the payment of an annual subscription of \$5—payable in advance—the Order of the White Rats of America will issue a certificate entitling the applicant to its assistance and protection in the fulfillment of her theatrical contracts.

If you desire to avail yourself of the offer, please fill out the enclosed form and remit therewith the sum of \$5, representing one year's subscription in advance.

Respectfully yours,

(Signed) R. C. MUDGE,  
President.

HERMAN DESCO, Secretary.

The above circular letter, officially issued by the White Rats of America, has been forwarded to all women in the variety branch of theatricals where the address has been obtainable.

The letter, which particularly explains the benefits to be derived by women from association with the order, does not tell why it was promulgated.

The White Rats aim to have their professional sisters feel independent in the appeal to the society for protection or the adjustment of any grievance, and to that end have imposed the nominal fee of \$5 yearly to enable a certificate being issued granting the rights of an active member. The by-laws of the White Rats forbid that women shall be received into full membership, and this expedient has been hit upon to tide over the difficulty.

The move was brought about by many appeals from variety women, and in a great number of instances the beneficiaries, to attest appreciation of services rendered, have sent presents to the officers. These tokens were returned, but they accomplished the opening of the Lodge to women in the manner set forth above.

The "enclosed form" referred to may be secured at the offices of the White Rats, 1553 Broadway, New York City.

## "HOLIDAY SNAPS."

The landscape ought to be pretty thickly dotted with vaudeville this week. A dozen or more artists have taken out specialty shows either as an individual speculation or on the commonwealth plan.

Louis Wesley is up in New England with a farce comedy, booked for ten days of one-night stands. E. E. Rice is guiding a similar organization, and Fred Hallen played part of the week in Middletown, N. Y., with a vaudeville company.

Each route takes in the two big holidays of the year, which are supposed to be amply sufficient to carry anything through.

## CELLA SELLS OUT.

St. Louis, Dec. 27.

Louis Cella and the Oppenheims, forming the American Theatre Company, have disposed of their theatres, leased from Klaw & Erlanger.

The Sam S. Shubert, Kansas City, has been taken by the Orpheum Circuit; the Shubert, Milwaukee, goes to Kohl & Castle, while the Mary Anderson, Louisville, is now held by the Cincinnati crowd, including Anderson & Ziegler.

A deal has been made with Middleton & Tate of this city for the combination of the Garrick, Columbia and American, the latter now building. Vaudeville will probably be discontinued in the Garrick and stock replace it.

There is an agreement between the American Company and William Morris for the agent to book the American. How this will be bridged is not stated. The other theatres, if they continue vaudeville, will secure a supply through the Western Vaudeville Association, Chicago.

When the American Company leased the theatres from Klaw & Erlanger it entered into an agreement with that firm to accept bookings from them. While the William Morris office routed the shows and arranged the bills, Morris did so only as an agent for K. & E., and held no contract to book for Cella and the Oppenheims, excepting for the American, not yet opened.

With the K. & E. Circuit closed, there would have been no booking agent for these houses unless a new one should have been made with Morris. The contract held by K. & E. contained a clause which permitted the "Syndicate" to designate whomsoever it pleased to book in its stead. Had not the present deal been made, the United Booking Offices would probably have been appointed.

It is rumored here that Cella was forced to the disposal of the houses by the money stringency, and his urgent need for cash to complete the American. Cella is reputed to be worth four or five millions, but was hard-pressed for ready currency, it is said.

Kansas City, Dec. 27.

The Orpheum Circuit takes possession of the Sam S. Shubert on Dec. 29. The lease on the present Orpheum here runs three years yet. It is believed vaudeville will be continued in the Shubert, the contract made by the Shubert Brothers and United States Amusement Company (Klaw & Erlanger) having conditioned that vaudeville be played for five years. The plans which have been drawn for a new Orpheum in this city will now be thrown aside.

## ONE AGENT APPRECIATED.

There are some agents who really do work in the interests of their clients. This must be so, otherwise Jenie Jacobs, the feminine representative of artists, would not have received an express order this week for \$50 from one of the acts managed by her.

The sender informed Miss Jacobs in a letter he was at a loss to know what to purchase her for a Christmas gift in appreciation of her services in his behalf, and begged her to accept the enclosure for the selection of a present at his expense.

## AGENTS MOVED.

Just at present the agents who assemble at the St. James building daily to offer acts to managers booking through the United Booking Offices have no place to seat themselves.

When opposition was rife in the vaudeville industry, the agents were apportioned a room wherein to gather, discuss "the situation," and try to sell their goods.

Since the circumference of vaudeville narrowed a shift about has been contemplated in the agency suite. A similar plan was decided upon before Klaw & Erlanger opened up the flood gates of big money and bills. That stopped the proceedings until this week, when P. F. Nash, with his private secretary, L. J. Golde, moved into the agents' former room, Mr. Nash announcing the agents hereafter could not offer wares to managers direct, but must submit all acts through him.

The agents, driven from their lounging and business place, found no space or chairs provided for them. It is said a portion of the room now given over to the artists will be taken for the agents, but there is only a wall between the United Booking Offices, the agents and one good direct shove southward.

When the "agents" booking with the United are mentioned, two are always expected. It is reported these two have been told they would have their acts accepted, regardless of what might happen, and the favored individuals were not compelled to resort to the "room" while it was in operation.

Mr. Nash, who has been appointed "the agents' boss," was more latterly located in an interior compartment in close communication with the United's general manager. F. F. Proctor, Jr., now occupies Mr. Nash's former desk and exercises a supervisory position.

## ALL OVER IN PHILADELPHIA.

Philadelphia, Dec. 27.

This week marks the exit of Klaw & Erlanger's "Advanced Vaudeville," the Forrest closing Saturday night. "The Follies of 1907" opens Monday.

Manager Dan Fishell, with Treasurer Dan Cahan and Stage Manager David Allen, who were brought here from the Garrick, St. Louis, will report to Klaw & Erlanger in New York next week. It is understood they have been taken care of.

It has not been announced who will be manager at the Forrest when the theatre reverts to the Nixon & Zimmerman control. Thomas Love is spoken of, and Ferlie McCusker for treasurer.

## EMMA CARUS "HATES" NIGHT STANDS.

"Forty-five Minutes from Broadway" will be minus one prima donna after Jan. 11. Emma Carus has grown skeptical about the advantages of seeing the West at the rate of one town per day in the Cohen show.

Miss Carus has handed in her "notice," at the same time notifying M. S. Benthall to secure her a few weeks in vaudeville until she will appear upon Broadway in a new production.

Dorothy Kenton left for Louisville Thursday, where she will commence a Western tour.

## U. S. COURT STOPS "COPY."

Justice Lowell, of the United States District Court of Massachusetts, has granted a preliminary injunction against the use of an aerial teeth apparatus by the La Frere Sisters, holding it to be an infringement of a patent owned by Joseph Williamson, and covering the rigging used by the Curzon Sisters, known as "The Aerial Butterflies."

A temporary injunction to the same purpose was issued by the court in September and prevented the appearance of the La Freres in Brockton that month, but was shortly after modified, and that act did show for a week or two. The La Freres are now in Mexico.

Justice Lowell says in his opinion:

"In the affidavits and at the argument the defendants suggested no prior art except certain devices alleged to anticipate.

Upon reading defendants' affidavits I am not satisfied that the appliances testified to were correctly described by affidavits. One appliance was described in vague and contradictory language, and was not produced, though it was said to be in existence. The description of another appliance contradicted the laws of mechanics. Infringement is not disputed."

The defense of La Freres consisted in part of the allegation that such an apparatus as the one employed by the Curzons had been in public use long before the latter act appeared, and had become common property by such usage.

John G. Elliot, the Chicago attorney, represented the Curzons in prosecuting the suit.

## SLIGHT FIRE AT COLUMBIA.

Cincinnati, Dec. 27.

Fire in one of the dressing-rooms at the Columbia caused considerable excitement among the artists. It did no damage nor delayed the performance. The flames were quickly extinguished. The blaze was caused by electric light wires.

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49 Rupert St., W.

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O. M. SEIBT.

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Vol. IX. DECEMBER 28. No. 3.

A Happy New Year.

Tim McMahon will produce a new "girl act" at Twenty-third Street next week.

Billy Collins and not "Dan" Collins, as printed, is now working with Billy Hallman.

Philip Dareing and Edwin F. Connell have opened offices as vaudeville agents in Herald Square.

Myers & Keller are booking the Sunday concerts at the Olympic and Folly theatres, Brooklyn. Commencing with January 5 the same firm of agents will book the Sunday shows at Blaney's two theatres, Lincoln Square, New York, and Amphion, Brooklyn.

Bennett Mitchell, of The Dancing Mitchells, is the uncle, and not the brother, of Miss Mitchell, his partner in the act.

Walters and Hill, having finished their time for the Western States Vaudeville Association, have dissolved partnership.

Mary Jane Pollard, mother of 'Genie' Pollard (Carver and Pollard), died Dec. 13. The deceased was well known in the profession.

Mr. and Mrs. Neil Lichfield have deserted vaudeville and are playing lyceum engagements. Their daughter Abbie is with them.

Horace Goldin will remain over here for twenty-three weeks, when he returns to Europe, where he is booked solid until August 15, 1911.

When Shean and Warren return East they will present a new act called "Crimson Gulch," a travesty upon the prevailing "Western" craze.

Cissy Loftus can not play vaudeville dates. She is ill at present with a cold, and has engaged to support Sam Bernard in his new play.

Gladdys Van, who left the Murray-Mack Company, is playing the Sullivan-Considine vaudeville time, having opened in Los Angeles Dec. 16.

In the new Weber piece to be produced on Monday at the Weber Music Hall, Frank Whitman, "the dancing violinist," will appear, booked by Vion & Lowe.

Mrs. Heras, of the Heras Family of acrobats, has recovered sufficiently from her injury of last week to play with the act at Pittsburg commencing Dec. 30.

Joseph Goolman, the foreign trainer, opens at the Hippodrome, Jan. 13, in a new act involving dogs, cats and pigeons. This is Goolman's second visit to this side.

Hayes and Suits this week received contracts for forty weeks of Sullivan-Considine time. The latter was formerly a member of "The Wizard of Oz" Company.

William B. Watson, the burlesque comedian and producer, has been made defendant in a suit for legal separation brought by Jeanette Dupree (Mrs. Watson).

Charles Ahearn, the cyclist, will soon produce a new pantomimic cycle act involving four people and special scenery. It will be known as "The Charles Ahearn Troupe."

Word was received in New York this week that Martin Beck had given up his proposed trip to Berlin, and had instead gone into the south of France to rest for two weeks.

Jack Norworth and Trixie Friganza have been booked by William Morris through Vion & Lowe as features of the Hippodrome, Cleveland, for one of February's weeks.

The annual smoker and entertainment of the New York local, Actors' Union, will be held at the headquarters of the organization New Year's Eve. The affair will commence at midnight.

When the Charles Frohman play "Tcodles" is presented at the Empire in January or February, Sadie Martinot will have a part. Vion & Lowe secured Miss Martinot the engagement.

With his former vaudeville theatre in Yonkers off his hands, and his former mustache off his face, Henry Meyers has developed symptoms of alarmingly good health in the past two weeks.

Louise Henry, who was compelled to cancel fifteen weeks of time by illness, will shortly resume her engagement. While ill, Miss Henry was successfully operated upon for appendicitis.

Mrs. Franklyn Wallace, who has been seriously ill for several months with heart trouble, is improving slowly. It is expected that she will soon be able to rejoin her husband in vaudeville.

Grace La Rue has received permission from Florenz Ziegfeld, Jr., to accept a month's engagement at the Wintergarten, Berlin, during March, for which she has been booked by the Marinelli office.

Gracelyn Whitehouse left the Murray-Mack Company in "The Sunny Side of Broadway" at Los Angeles this week. Miss Whitehouse opens Monday at the National, San Francisco, on the Sullivan-Considine circuit.

Maud Fulton, one of the individual successes in "The Orchid," is preparing a specialty including singing and eccentric dancing. When all is ready, Miss Fulton intends taking it and herself into vaudeville.

Gardner and Vincent, now in England, will not return to America until next season. Already time has been booked for a return tour of the British Isles for the following year. They recently completed a sixteen weeks engagement in London.

Herbert and Willing, a Western act, plays its first Eastern date in Camden next week. The pair were offered parts for "The Red Mill" Company, which is to go to Australia, but declined in order to continue in their efforts after the big American time.

The bill at the Twenty-third Street Theatre this week gave a performance at the Workhouse on Blackwell's Island Christmas morning, commencing at 10:30. Harry Leonhardt, manager of the theatre, ran the show for the amusement of the inmates.

Louis Goodman has taken the place of general office manager for Mortimer M. Thiese, left vacant by the retirement of Edward Shafer, who went on the road with Alf Herrington's "Lady Birds." Goodman was formerly employed as auditor with the Thiese enterprises.

Joseph Sheehan, the Grand opera singer, of the Henry W. Savage forces, will play his first and only week in vaudeville at Keith's, Cleveland, next week, booked by Alf T. Wilton. The week following he opens at the International Theatre, Chicago, in stock opera.

"The Comstock Mystery" will be played abroad in three languages if Charlotte

Parry accepts the offers she has had to take her protean drama across. Miss Parry will give it in English in London; in French while playing Paris, and resort to German in Berlin.

The Trocadero, Fort George, N. Y., will be booked by Chris O. Brown, of the Sullivan-Considine New York headquarters, next summer. Mr. Brown is also supplying small attractions for a number of moving picture and popular priced vaudeville places in the city.

Jack Singer of "The Behman Show" gave a dinner to his company on Christmas Day at the Colonial Hotel, Pittsburg. A special menu was provided, and if everything on the prettily gotten up card "went," it is a miracle how another performance could have been given inside a week.

Mlle. Marnac and Marie Belli, foreign artistes, who were booked over here on the Klaw & Erlanger time, but have cancelled, are said to have declined to leave their native land through transportation over having been refused. Several other acts similarly situated may remain at home for the same reason.

Nick Kaufmann is busy booking his three troupes on the other side. One is now playing Liebich's Theatre, Breslau; another organization of eight girls opened with Sir Edward Moss at Waverly Market, Edinburgh, this week; while the third began an engagement at the London Hippodrome on Monday. Following an eight weeks' run there they will visit Australia and South Africa.

Witnesses were examined in New York a few days ago in the suit brought by Gus Hill against Willie Drew, of Campbell and Drew, for alleged infringement upon his exclusive right to the production of Karno's "A Night in an English Music Hall." The hearings were held before Leon Laski as a commissioner, Adolph Marks, of Chicago, where the action was brought, directing Hill's case.

Horace Goldin, the illusionist and magician, reappearing at the Colonial this week, came to New York from Copenhagen, Denmark, with only one day's rest. It was 4 a. m., Monday morning, before Mr. Goldin left the Colonial after setting his apparatus. He gave his first matinee the same afternoon. A new trunk trick will not be shown by him until next week at the same house, where he will hold over.

Witmark & Sons, the music publishers, in their press matter sent out this week said Bert Levy, "artist, expert and entertainer," received so many encores with "Smile on Me" at the Empire, Paterson, last week, Mr. Levy had to consult a physician to remove the crick from his back. "Smile on Me" may be judged to be a "Witmark song." Mr. Levy must have whistled for his encores, as he does that instead of singing while sketching in his act. On this same theory of reasoning, had Admiral Dewey been humming a composition published by the Witmark firm when the great sea warrior captured Manila, Witmark & Sons would modestly have claimed the credit for the surrender.



**EMPIRE OPENS SHUBERT.**

Last week's rumor that the Empire Circuit Company would experience a setback in the opening of the Park, Brooklyn, as a burlesque theatre through the alleged opposition of the owners to that class of entertainment, proved entirely unfounded.

The renamed Shubert opened Monday with Miner's "High Jinks" Company and the Burns-Moir fight pictures as special attraction. The patronage was rather light in the early part of the week, as was to have been expected, but picked up later.

Attendance perhaps suffered through an interdiction against smoking in the house, a prohibition upon which the owners insisted. Large signs at the entrance announced that smoking was not permitted. It is expected that this order will be removed before many weeks.

**MAJESTIC OPENS IN LEXINGTON.**

Lexington, Ky., Dec. 27.

The Majestic Theatre opened here this week as a ten-cent vaudeville house under the management of Arthur Jack. It was closed two weeks ago owing to a disagreement between Messrs. Steves and Brott and a lack of funds. Mr. Jack bought Brott's interest in the place.

**PLAY REPLACES BURLESQUE FOR WEEK.**

Newark, Dec. 27.

The possession of the Empire (Shubert) by the Western Burlesque Wheel will be interrupted for a week when a previous booking gives the Belasco play "The Rose of the Rancho" at the theatre for a short engagement.

**BURLESQUE INVASION HURTS "LEGIT."**

Toronto, Dec. 27.

With the new Gayety (Eastern Burlesque Wheel) in operation three weeks, it has been noticed that the invasion of burlesque opposition has cut into the business of the popular priced legitimate houses of Toronto far more seriously than it has affected the patronage of its rival in the same field, the Star (Western Wheel), although the latter establishment has felt the new conditions.

Manager Stair, however, has met the opposition firmly and with the addition of special attractions to the Western shows has reduced desertions among his clientele to a minimum.

Joe Gans, Young Muldoon and the Burns-Moir fight pictures, said to cost nearly \$1,000, have been widely advertised at the Star and have brought results.

Manager Henry is jubilant over the excellent showing at the Gayety. Even last week—the worst of the year—returned a good profit.

**CHANGES IN HYDE SHOW.**

Following their engagement at the Palace, Boston, week after next, "Hyde's Comedians and Blue Ribbon Girls" will undergo radical changes.

Richy Craig, the principal comedian, and Barney Williams, one of the two minor comedians, will leave together with Odell and Lamont, an act in the olio. No announcement has been made as to their successors.

It was reported this week that Lawrence Crane and Company, the chief olio attraction with the show, would also retire, but this proved to be untrue.

**R. J. LANCASTER DEAD.**

Chicago, Dec. 27.

R. J. Lancaster, for four years door-tender at the Folly, died Dec. 18, after a short illness. Mr. Lancaster was a brother-in-law of Col. James Butler, president of the Empire Circuit (Western Burlesque Wheel), and very popular.

The remains were taken to St. Louis for interment by Mr. and Mrs. Butler, who, with relatives, were at the bedside of the deceased for several days until the end came. Floral pieces were sent by John A. Fennessy, manager of the Folly; Colonel Whallen, of Louisville, and others.

**"PARISIAN BELLES" IN RHYME.**

Chas. E. Taylor, manager of the Western Burlesque Wheel show "Parisian Belles," is sending out press matter to attract attention to his organization in the form of a continuous rhyme, which contains an entire description of the piece and cast.

The following is a catchy sample of Mr. Taylor's poetic attempts:

Yes, that's a title everybody knows. Don't tell me you've not heard it, if you take in all the shows.

The first part is called "A Pair of Plums." I guess they make things hum. They keep 'em laughing all the time, and you know that's going some.

Lou Morgan and Ed West—two lively Dutchmen—form the plot, and it thickens as it goes along and the pace is fierce and hot.

There's the lively giddy widow with her very homely son, and the village pest—the "Sheriff"—to add to all the fun.

There's the landlord, always busy, and the handsome hotel clerk. If we had him in the Hurley House he'd soon be put to work.

Then there's Malda Cash—Miss Gladys Sears—full of life and go; I even forgave her singing "In the Land of the Buffalo."

The first part ends in a merry chase as sometimes first parts will. And then comes on one big sensation—Taylor's "Scotch Lassies Drill." They go through evolutions; flashing bayonets; I tried to make a hit with one, but I couldn't catch her eye.

Then comes the olio, with the Sergons to the fore, Julian looking handsome, slimmer than in the days of yore. They end up with a little telephone song which pleased us one and all. We certainly hurt our hands, boys, to give them a good encore.

Then on trips Gladys Sears again in character imitations. She sings a tricky Hebrew song and songs of different nations; ends up with poor "Marlute" and wiggles a tiny bit. You bet the audience wanted some more; they were loth to let her quit.

On comes the Three Famous Armstrongs. They're a very graceful crew; forgotten more about bicycles than some teams ever knew. I can't describe the act to you. They do all that and more, and they well deserve the hand received, a merited encore.

Then comes the closing act. That giddy, gay old faker—of course you know who I mean—irresponsible Louie Dacre, and when she's done her worst to shock the man on the door, the closing barletta opens up and you hear the Johnnies roar.

To see those sixteen shapely pairs of dainty silken thighs, encasing dimpled daintiness, it's really a pretty sight.

Then fan run riot and the baby number, too, just wait for the Cyclone Dancer before the game is through.

Watch our Violet Dusech as she undulates a bit, and gives one particular shore, too. That makes the final hit, and as they sing "Hi, hi, hi, hi" (whatever that may mean), you say the "Parisian Belles" is just as good as you have seen, and you can't forget the chorus as on your way you go, for you remember without the chorus girls, there'd be no burlesque show.

**THEATRES CHANGE OWNERS.**

Des Moines, Ia., Dec. 27.

I. Ruben, owner of the Lyric, has assumed control of the Empire. The house will continue vaudeville, playing three a day.

Bert Goldman, for a number of years acting manager of the Empire, has purchased two theatres, one in Fort Dodge and one in Mason City. He will open January 7, with vaudeville, splitting the week between his houses.

**GENEE REPLACED.**

London, Dec. 19.

Topsy Sinden, late principal dancer at Daly's, replaces Adele Genée at the Empire. Miss Genée goes to America.

**GAYETY MANAGER RETIRES.**

Pittsburg, Dec. 27.

James Orr, manager of the Gayety Theatre (Eastern Burlesque Wheel), has retired from that post at the Hyde & Behman local house. He has been here several years, having taken charge of the Gayety following the acquisition of the Duquesne by the Shuberts. Previously he was manager of that house. He has been identified with vaudeville and burlesque ever since his early youth, having been in the employ of Harry Williams for years.

**NEW BURLESQUE FOR "HIGH JINKS."**

Miner's "High Jinks" burlesque company, which is opening the Shubert Theatre, Brooklyn, as a Western Burlesque Wheel house this week, will undergo still further changes following this engagement. The two-act piece used by the "Dreamland Burlesquers" last season under the title of "Roseland" is now their offering. The second act will be eliminated and replaced by a new burlesque being written by Dave Marion. New scenery is already being painted, and it is planned to put the new afterpiece on within a week or two.

The cast of the "High Jinks" company is being revised and enlarged. Harvey Brooks, James Doherty and the "Three Variety Girls" have been added to the cast in place of Joseph and Nellie Doner, who retire.

**JOSEPHINE COHAN.**

The five ovals on the front page this week are devoted to Josephine Cohan's latest photos. Miss Cohan is now closing a highly successful engagement of two weeks at the New York Theatre, where, with her company, she has presented a new and novel one-act comedy entitled "The Girl of 'The Times,'" written by Fred Niblo.

It is over a year since Miss Cohan has played in New York City, having only returned from an extensive tour abroad, which embraced Europe, Asia and Africa. The "Dark Continent" was given the greater attention by Miss Cohan, and, being an enthusiastic amateur photographer, she secured a unique collection of "snap shots." For novelty of subjects and remoteness of locality, they have probably never been equaled by a woman.

Miss Cohan has many interesting curios from Zululand, Zanzibar and Masaland, all found especially interesting to her, and has hundreds of photographs of the natives—many of whom had never set eyes upon a white female before.

At the close of her present vaudeville engagements (next May) Miss Cohan with her husband, Mr. Niblo, will again sail for the Mediterranean, visiting Morocco, Spain and Portugal on their next trip.

**BURLESQUE IN HOBOKEN.**

Dave Kraus announced this week that he had taken title to a plot of ground at 11th and Washington streets, Hoboken, N. J., and would build a theatre on the site as soon as he could have plans from an architect. Mr. Kraus intimated that the house would be devoted to burlesque, but said that it had not been offered to either Wheel. M. M. Thiese, with whom Kraus is associated in business, is not interested in the enterprise.



**ADELAIDE HERRMANN.**  
**QUEEN OF MAGIC.**

Adelaide Herrmann, widow of the original Herrmann the Great, has received an offer of a year's engagement as court entertainer to the Sultan of Morocco.

The American Consul, Col. Wallace Scott, is frequently requested to suggest some one as an entertainer for His Serene Majesty and his royal court.

Recently Col. Scott, on behalf of the Sultan, entered into correspondence with Mme. Herrmann, resulting in the above offer, which may take the Queen of Magic from these shores.

Like all Eastern monarchs, the Sultan or his attendants do not make any written agreements, nor do they promise to pay any given sum of money. However, in the case of artists, the Sultan ascertains the salary they command in other countries, and on their departure they are rewarded with payment in English gold amounting to double the usual amount received elsewhere.

All Orientals are interested in magic and the fame of Mme. Herrmann's skill and that of her late husband's are well known to the Sultan, Alexander Herrmann (Herrmann the Great) having appeared before him on several occasions, so that Col. Scott's suggestion met with immediate royal approval.

Mme. Herrmann has not as yet decided whether she will accept the offer, but it is probable she will, after completing her London engagement next spring.



# ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

York, Pa., Dec. 23.

Editor VARIETY:

Dell and Fonda's letter in last issue noted, and will say again the title "Original Dancing Juggler" rightfully belongs to me. I have heard of Weston, also another artist some fifteen years ago who injected a little shuffling of the feet while juggling. Neither, however, used a title similar to mine or brought the two acts together in time and execution as I have done.

A few of the many feats originated and first presented by me are: Bouncing three and four rubber balls while doing three different styles of dancing; juggling four knives while dancing; three hats on and off head while dancing; difficult dancing with hat balanced on nose; juggling, spinning, balancing and dancing (four lines of work at one time).

Also many other original combinations which are my exclusive property. After reading Dell and Fonda's description of their act I see there is no great conflict, as I am not using clubs and I wish him luck.

Lorrette,

The "Original Dancing Juggler."

Springfield, Dec. 18.

Editor VARIETY:

I am not going to tell them about the North Pole, nor I am not going to tell them about the Money Born Managers. Oh! me, that will be told next time, but I am going to tell you on Dec. 14 I was five years in America.

No man has stayed half as long. I have fought one of the hardest fights any man could fight. I have been knocked; have been robbed of my salary, but I have beat them all to a standstill.

I am going up the hill. I give all my most sincere thanks for kind wishes, postcards and presents on Dec. 14, of my fifth anniversary in America.

Poem.

May again this time 12 months you have a dollar to spare—  
May you all live for many years to wear a good lock of hair—  
And in your happy home you may gladly see  
Health, Wealth and Happiness and Best of Luck, is the wish of your five-year comrade, Mike Scott,  
Whose home is far across the sea.

Mike Scott,

The Roving Irishman.

Monongahela, Pa., Dec. 25.

Editor VARIETY:

I read with much pleasure the Anniversary Number of your splendid paper, and noted an article by Geo. M. Young headed "Genuine Advanced Vaudeville," in which he mentions acts of twenty-five years ago.

The article is correct so far as Mr. Young remembers, but he evidently does not recollect all the "good ones" of days gone by.

He has left out such teams as Kelly and Ryan, Haley and West, Milligan and Quinlan, Sheridan and Reilly, Manchester

and Jennings, Murphy and Morton, Murphy and Shannon, Stanford and Price, Leonard and Jones, Kernell and Sheeran (before it was Harry and John Kernell) and such "4-acts" as "4 Emeralds," "4 Shamrocks," The Original 4 of Wayne, Lovely, Cotton and Burdice, "4 Diamonds," "4 Aces," and great single artists like Billy Emerson, Pat Rooney, Chas. Diamond, Alice Gilmore, Ada Burnett, Ada Flood and Baby Bindley.

Billy Stanford.

Albuquerque, New Mex., Dec. 20.

Editor VARIETY:

Just a line or so of advice to artists with tuberculosis; come down here.

I came here last September; could hardly walk.

To-day I am herding sheep. That's enough, is it not?

Harry M. Herbert,

Formerly basso, Casino Four and Herald Square Quartet.

## McMAHON'S HAPPY PART.

Christmas was a gala day for the "Pullman Porter Maids," Tim McMahon and Edythe Chappelle's "girl act" at the 23d Street Theatre this week.

Miss Chappelle (Mrs. McMahon) in the apartment now occupied by herself and husband, hung dolls' stockings over the fireplace. In the bottom snugly rested a five dollar gold piece for each one of the young misses.

The girls presented Mr. and Mrs. Tim with remembrances, and to cap the occasion, Tim handed to his wife a diamond crescent, the tender stone of which weighed six karats.

The children of Bordentown, N. J., where the McMahons have a summer home, were remembered by three great baskets of good things, purchased and forwarded by Mrs. McMahon.

## KONORAH RE-ELECTED.

Advices from Berlin give the vote for the re-election of Max Berol Konorah as president of the Internationale Artisten Logo, 221 to 19.

Mr. Konorah's next term of office will be four years. Leo Herzberg, the editor of *Das Programm*, has been re-elected vice-president, and Nick Kaufmann (Kaufmann troupe) will be the next treasurer, both for a term of two years.

The extension of the term of office for the president was for the purpose of having the head of the organization remain in Berlin continuously, and be placed upon a salary.

Mr. Konorah is playing at the Orpheum, Yonkers, this week. He denies that the I. A. L. is taking any measures to forward a petition to the Governor of New York, protesting against Sunday performances.

## CHANGE POLICY AGAIN.

Watertown, Dec. 27.

The "three-a-day" plan did not prove popular at the Orpheum, and the house has gone back to its former policy of two daily, with bills again booked by William Morris.

## REMICK & CO. MOVING "UP-TOWN."

"Tin-pan Alley," that famous musical thoroughfare commonly called by the plebeians "West 28th Street," will lose its nom-de-plume if one or two of the music publishers on the block between Broadway and Sixth avenue follow Jerome H. Remick & Co. "up-town."

Remick & Co. have taken the entire building at 131 West 41st street, and will remove to the new quarters about the latter part of January.

The trend of travel is northward for music publishers as well as other lines of mercantile pursuit, but Remick & Co. were unfortunately located on the music famed block. Next door to their present establishment is the publication office of a theatrical weekly. The hue and cry made by the staff, led by its editor, in a noisy but vain search for the lost circulation, interfered with the smooth sailing of the Remick musical ship.

Remick & Co. did not announce this as the reason for their departure; and it may not be the real cause, but on facts it could be.

"Mose" Gumble, the Remick manager of the local professional department, returned from the headquarters in Detroit this week. While there Mr. Gumble renewed his contract with the firm to remain in the same capacity for two more years.

## THREE LEFT FOR K. & C.

Chicago, Dec. 27.

The Chicago Opera House is now a combination house. Vaudeville closed Sunday evening last.

Kohl & Castle now operate three vaudeville theatres down-town, Majestic, Olympic and Haymarket.

Hetty King could not keep her engagement at the Grand Opera House, Pittsburgh, this week, due to a cold. Liane D'Eve was released by Shea's, Buffalo, to replace Miss King.

## FISCHER ALL GONE.

The last vestige of Clifford C. Fischer's foreign booking agency was removed when I. Kann, the solitary representative left in charge after Clifford's abrupt departure last week, sailed on Tuesday for his Scotland home.

Kann said before leaving both he and his employer, Fischer, would return in February to testify in the lawsuit against William Morris, but it is generally understood Mr. Fischer has left America and the booking business for good.

Clifford is said to have sold or hypothecated all his claims for commissions due or to become due to him for foreign acts imported under Klaw & Erlanger contracts.

A music publisher in town said he intended having a receiver appointed to take charge of all Fischer's available assets, including the possible amount recovered by him in the Morris case, if that suit should bring him anything in the shape of currency.

A treasurer of a local theatre who had cashed a check for Clifford recovered \$37.50 of the amount a few moments before the boat sailed which carried the erstwhile agent away. Several other creditors who would have been pleased to have received even a less percentage of their bills receivable from the outgoing Fischer were not notified of the hour of his sailing.

## OPERA AFTER VAUDEVILLE.

Chicago, Dec. 27.

The San Carlos Opera Company is announced as the first attraction at the Auditorium on the Monday following the withdrawal of vaudeville, which will occur January 18.

The scarcity of "large" acts is described as the reason in the daily newspapers for the retirement of "Advanced Vaudeville" from this city.

Ida Fuller returns to the New York for two weeks commencing Jan. 6.



ST. LEON FAMILY

Now with Mr. Frederic Thompson's latest production "Polly of the Circus" at the Liberty Theatre.

# PRESENT "SUNDAY LAW" DISAPPOINTING TO MANAGERS

## Difficult to Arrange Bills, and Attendance Last Sunday Not Satisfactory.

The operation of the new Sunday ordinance passed by the Board of Aldermen allowed the theatres to give a concert last Sunday, but in no other way satisfied the managers.

The attendance at all the local theatres was meagre, Hammerstein's holding the larger crowd at both shows. One cause for the light patronage was attributed to the Sunday before Christmas, while the newspapers were blamed as having caused an impression to spread that anything approaching the usual Sunday concert could not be given.

To-morrow is expected to be a better guide for the managers to determine if the Sunday shows under the present limitations are worth the candle. There isn't much doubt that if relief is to be had an appeal must be made to the Legislature. In that event it is feared the legitimate managers will step in and insist if the doors are opened wide to the vaudeville shows on the Sabbath in Greater New York, that the same provision be made for every other kind of an entertainment on that date.

At the New York, Colonial, American and Fifth Avenue theatres last Sunday the attendance was extraordinarily light. B. F. Keith, who witnessed the show at the Fifth Avenue, his house, is said to have stated if the attendance did not improve it would be senseless to keep the theatre open for that one day.

The American, always packed to its capacity by Ted Marks' special Sunday bills, held less than one-half the usual number of people. The Colonial at night was less crowded than in the afternoon, and the New York improved in the evening over the matinee.

"Straight" shows were given. The Police Commissioner, acting under instructions from the Corporation Counsel, forbade moving pictures at the last moment, making other rulings also which interfered with the programs which had been laid out.

Percy G. Williams said Sunday evening he had instructed his Orpheum Theatre, Brooklyn, to run moving pictures, and if an arrest were made he would make a test case of it. The police took no action on the other side of the bridge, but at the Colonial, another of the Williams' circuit, David L. Robinson, the manager, was notified by Police Captain Farrell to appear the following (Monday) morning at the 54th Street Court to answer to a charge of having permitted the illustrated lecture by John Floyd Humes to be given.

Mr. Humes' lecture is named "A Trip to Panama," and is illustrated by stereopticon slides. There is no dispute that the lecture is educational, a condition of the local ordinance. The Robinson case was adjourned on Monday until Thursday. It is not deemed a "test" of the moving picture matter.

Late last week Maurice Goodman, at-

torney for the United Booking Offices, secured an injunction against the police restraining the authorities from molesting the Fifth Avenue Theatre, where "The Passion Play," a moving picture requiring one and a quarter hours to show, was billed. It was given at both performances.

The argument on the injunction was set down for Thursday, but has been adjourned for a week. In the meantime several cases against moving picture shows arising out of last Sunday performances will be argued, it is expected. The vaudeville managers have decided it is wiser to await a decision on a moving picture exhibition alone than to have the whole question of Sunday shows threshed out before the Supreme Court through involving the picture films as a part of a performance.

The direction to the Commissioner by Corporation Counsel Pendleton that moving pictures were a violation was based upon Section 265 of the Penal Code. This is an act relating to sports, and the words "and all shows" appear in the statute. In Section 277 of the Penal Code, referring to theatres, this wording does not appear. While the theatrical lawyers contend that the phrase "and all shows" relate only to sporting shows or exhibitions it is considered hazardous at the present time to have the Supreme Court pass on the subject in a suit wherein an entire performance is at issue. Should the Supreme Court decide "and all shows" covers every kind of an entertainment, it would practically vitiate the ordinance passed by the Board of Aldermen and again close the theatres on Sundays.

At the New York last Sunday appeared Johnny Johns, Jack Norworth, Josephine Cohan (recitations), Fred Niblo, Mabel Berri, Bates Musical Trio, Louis Mann (recitations), and an operatic singer.

At the Colonial were May Irwin, Robert Hilliard (recitations), Empire City Quartet, Waterbury Brothers and Tenney, Dick Temple, Wise and Milton, John Floyd Humes' illustrated lecture, Rice and Cady, and the Romany Operatic Company.

The Romany Company played in their stage attire, being dressed as gypsies. The Hebrew comedian of the quartet appeared without makeup.

The similarity of the bills as a whole became monotonous, and the late numbers as a rule were fortunate in escaping the derision of the audience. In some theatres it was reported sketches of the singing and talking variety, requiring no special setting, had been played. They were passed unnoticed by the police, present in every house.

No change from last week in the general make-up of the bills will be made for to-morrow's concerts, although a favorable decision or change of opinion by the Corporation Counsel on the moving pictures controversy, also more freedom in the changes of costumes may give the managers a better working program.

## WHITE RATS WANT COMPLAINTS.

Artists having complaints against managers or agents are invited by the White Rats of America to forward their cases to the organization for adjustment and arbitration.

In an advertisement appearing in this issue, the White Rats ask the members of their own order or the foreign affiliated societies (Internationale Artisten Loge and Variety Artistes' Federation) to bring all grievances to the Rats' headquarters.

The object is to prevent artists placing a matter in the hands of an attorney which may be easily adjusted by pacific methods, on the theory that a manager or an agent does not wish to uselessly engage in a legal controversy, and will be amenable to conciliatory tactics, settling the differences on a fair basis without incurring the enmity of either party, also avoiding unnecessary legal expenses.

## ZOUAVES SUING K. & E.

The Pekin Zouaves have entered suit against Klaw & Erlanger in an effort to force the payment of nineteen weeks' salary alleged to be due under an "Advanced Vaudeville" contract.

The Zouaves were booked for twenty-five weeks, and played six weeks of that time. Then the remainder of the contract was cancelled. The cancellation is understood to have been ordered at the direction of the Zouaves' agent, Joseph Woods, although the members of the act claim that this was done without authority.

Here rises an interesting question. The Zouaves declare that Woods, in consideration of his services, received a percentage of the total salary as his wages. They aver that he was a mere employee. On the other hand the defendants point out that Wood's share of the salary was equal to that of each member, and this made him a partner in interest, so that he was in a position to act for the whole act. The case seems to hang upon the court's determination of Woods' position with the act.

The Zouaves demand \$8,550 damages.

## BENEFIT AT MIDNIGHT.

The postponed benefit of the Theatrical Mechanics' Association, to have taken place at the New York Hippodrome Sunday, Dec. 8, but adjourned by the Supreme Court decision handed down the week previous forbidding Sunday performances, will take place in the same house on New Year's, commencing at 11:15 p. m., after the regular performance is over.

About the same list of volunteers as programmed for the original show will appear, and it is expected the performance will not be over much before three o'clock in the morning.

## HARRY MOUNTFORD ON HIS WAY.

Harry Mountford, the English artist, who with his wife compose the act known as Montrose and Walsh, are on their way to New York, having sailed from England early in the week.

At least this should have happened did Mr. Montrose follow out his intention as expressed in a recent letter. While over here they will apply for a showing, depending upon their reception when appearing for future time.

Lily Flexmore opens Jan. 13 at the New York.

## PICTURE MEN ORGANIZE.

That the proprietors of the moving picture theatres of Greater New York do not propose to submit to the Sunday closing edict of the authorities without a struggle is evidenced by their attitude this week when they held two spirited meetings for the purpose of making an organized effort to battle the discrimination which they believe they are victims of in the interpretation by the police of the recently enacted Sunday ordinance.

The first meeting was held last Tuesday in the Miles Brothers' Building, 259-261 Sixth avenue, with Herbert L. Miles as temporary chairman.

It was decided to meet again on Thursday morning to effect a permanent organization. This meeting was held in the Murray Hill Lyceum and was generously attended, nearly a hundred members being enrolled.

The following committee of seven were selected for executive work of the organization: Herbert L. Miles, Joseph Driscoll, William Brinkman, Daniel M. Donegan, Nicholas Seraphine, Jacques Valensi and William Fox.

The name of the organization is "The Moving Picture Association," and its object is, First: To bring about the opening of moving picture theatres on Sunday, and secondly, to work for the general good and welfare of moving picture interests to produce the greatest financial benefits.

The members of the Association are unanimous in the belief they have been unjustly discriminated against. They do not propose to submit to the "keep closed" ukase of the authorities without a most strenuous legal battle.

## NEW S.-C. HOUSE OPENS.

The new Sullivan-Considine theatre in Denver opened Monday night. It is called the Majestic. Gilroy, Haines and Montgomery are the headliners for the current week.

Timothy D. Sullivan, John W. Considine and Fred Lincoln, of Chicago, were among the managers who attended the opening.

Three shows daily are given. The admission is from 10 to 50 cents.

The house is a new one, having been built by the S.-C. concern, and has a seating capacity of 2,400. It comes into the circuit between Salt Lake and Omaha. The old Sullivan-Considine theatre in Denver, which was replaced owing to its small capacity, is still playing vaudeville, but will probably be turned into a picture establishment.

## CAMILLE D'ARVILLE IN "FUNABASHI."

In "Funabashi," the Thos. W. Ryley piece to be presented at the Casino, Camille D'Arville will have a leading part, her signature to a contract having been secured by Vion & Lowe.

In the same musical play either Arthur Dunn or William Rock will enact the role of the prize-fighter, a character Jack Tucker threw up after reading over the manuscript.

Mr. Rock has been engaged for the Ryley show, while Dunn is negotiating.

P. J. Casey received a Tiffany split-second watch from William Morris as a Christmas present.



# LONDON NOTES

London, Dec. 14.

All the agents are pricking up their ears to hear what will drop at the Federation's special Sunday meeting, at the Cumberwell Empire to-morrow. It is sure that a fair and square form of "office copy" will be insisted on, while that brazen bunco, the "next engagement" clause, by which you split twenty per cent. with the agent who secured your date and the agent who got it before, will receive heroic treatment.

Two days hence, next Monday, Dec. 16, the Coliseum doors will swing musically open, and Mr. Stoll will have his "try, try again." There is little doubt that the "splendid failure" will revert to a "splendid success," under the new scheme of "nothing cheap except prices." The highest seat in the main auditorium is now but a half crown (sixty-two and one-half cents), while a rich plush chair in the balcony can be had for sixpence. Still there is a slightly raised fee for "early doors" and advance booking, sixpenny seats jumping to ninepence, half crown seats to seventy-five cents and so on. Private boxes for six people now cost \$5.25.

Miss Dressler has certainly "made good" at the Palace, and no American would object if she yanked Butt's leg for \$5,000 a week. Believe what you please about her salary, if you are a good believer, and meantime we will content ourselves with saying that even the \$1,000 salary of Fatima Miris at the Hippodrome is not quite correct, the exact figure being \$730.75. This was testified by Manager Fred Trussell in a legal tilt over commission which Miss Miris had with her agent. It is close enough to the advertised amount. Still, the facts go to prove a point, but—

At the Pavilion wrestling rather received a black eye from the late tripping and fouling contest between Zbysco (Bischo) and Padoubny. For thirty-five minutes the interlocked leviathans tugged and pushed and pulled, forehead butting forehead with an impact that could be heard at the back of the packed house. It was a case of the irresistible stalled by the immovable, and each of the parties seemed too elephantine to get a good grasp on the other. The carpet, at least, was not hurt, and in the end the gentleman with the end of the alphabet name was disqualified for tripping. George Hackenschmidt was present but would not publicly express his opinion of the contest. Zbysco is a very powerful man, but is not the artist at the game that Hackenschmidt is. The latter has made \$125,000, if rumor may be believed, and means to retire in due time to English country life.

Fred O'Connor, late manager of the Douglas, Isle of Man, Hippodrome, is here to put on the holiday circus at the Crystal Palace.—George Bandurria, head of the well-known troupe of mandolin players, has passed away very suddenly.—The remarkable success of Harry Lau-

der in America has aroused great interest in his forthcoming appearance in pantomime at the Royal Court Theatre, Liverpool, the sale of seats being greatly in advance of last year.—Bransby Williams opens at the Hippodrome Monday with Dickens' Christmas Carol.—Maskelyne and Devant are making a sporting offer of \$25,000 a year to anyone who can climb up an unsupported rope and disappear in the air, as described in the well known lie retailed by travelers to India. Meantime they give a variant simulation of the feat themselves, and when the climbing man is shot to his disappearance, the impression is that he has vanished into the scene behind.—Burt Burnell (Four Burnells) was married to May Hendersen at the Brixton registry office last Monday.—"The Magic Circle" (Maskelyne, president) has just had its second annual dinner. It doubled membership the last year, and now claims 200 exponents of "now you see it and now you don't."—Papa Brown, the Brixton agent, who suffered three ribs damaged and smaller injuries through a tram car accident, has received a check for \$125 in accordance with the accident coupon issued with every membership ticket of the Music Hall Artists' Railway Association.—Albert Gilmer, so long manager of the Oxford, and later of the Stoke Newington Palace, has secured from B. F. Keith a long lease of the Princess, Oxford street, and the company backing the venture will spend \$80,000 in alterations, opening next summer with a special drama by Sir Arthur Conan Doyle.—The Palace has just celebrated very successfully its fifteenth anniversary, the bill being rather crowded with "legits."—A few months since Alfred Butt, the manager, circulated for "press puffs" that he was paying Marie Tempest in excess of \$750 per week, and had the nerve to claim libel when it was doubted. Similar press stories have been circulated as to Marie Dressler receiving \$2,500 per week, and with this as a text the agent, Hugh J. Didecott, turns "Doubting Thomas" in "Mammon," writing that paper that possibly Miss Dressler might have been induced to take a trifle less than the 2,500 plunkers. But the worst rap of all was given Butt by the London Hippodrome management, which said that its salary of \$1,000 per week paid the protean artiste Fatima Miris, was the highest variety salary ever paid in London. This leaves a discrepancy of \$1,500 per week to be accounted for by Butt.

## NEW HOUSE IN ELMIRA.

Elmira, Dec. 27.

The Keystone Amusement Company, incorporated last week, has purchased a plot of ground on East Market street, and will erect a theatre to hold vaudeville.

It will be offered to one of the New York booking agencies. Geo. W. Middleton and two other local men are interested.

Chris Bruno, of Bruno and Russell, is ill at Jacot's Hotel, Boston. Mr. Bruno has been confined there four weeks.

## SHEEDY'S, BROCKTON, OPEN.

Brockton, Mass., Dec. 27.

Sheedy's theatre in this city opened last Monday, much to the surprise of the theatrical people in town, who had heard of the decision of the United Booking Offices in giving its vaudeville franchise for Brockton to Andrew Hathaway.

Louis Pincus, of New York City, a vaudeville agent, was here Monday and Tuesday. Mr. Pincus seemed much interested in the theatre and bill. It was rumored that he had booked the show, and another report said he was the actual manager of the house.

No information could be obtained of M. R. Sheedy, also in the city. There is much conjecture as to the outcome of Mr. Sheedy's relations with the United Booking Offices, which is now booking Sheedy's at Fall River.

Hathaway's is giving vaudeville here as well. In about three or four months Hathaway's new theatre will be opened. Sheedy's now surpasses the present Hathaway house in building, location and show.

The Sheedy bill this week is made up of Renier and Sterling, Lavelle's Dogs, Le Maire and Le Maire, Tanner and Gilbert, Nellie McCoy, Healy and Vance and moving pictures.

Two shows daily are given, and the program reads "operated in conjunction with Sheedy's other houses."

It was declared as long ago as September that Hathaway was favored for control of the town of Brockton by the United Booking Offices as against Sheedy. At that time Mr. Hathaway himself even stated that he held an exclusive contract with the United for Brockton, although Sheedy had already announced his intention of opening there.

One of the reasons for this favoritism is probably the fact that Hathaway is backed in the Brockton enterprise by W. B. Cross, manager of the Brockton Fair Association and principal stockholder

## WRESTLER AT HAMMERSTEIN'S.

Taniemon Hitachiya, the giant Jap, champion of champions of the national game of Sumo (wrestling) of the Mikado's empire, who performed upon the mat in the East Room of the White House recently for President Roosevelt and a gathering of distinguished cabinet ministers and ambassadors, will appear at Hammerstein's, week Jan. 6, before proceeding on his trip around the world.

He will give a demonstration of the Japanese wrestling, which is much more spectacular than the Graeco-Roman, catch-as-catch-can or collar and elbow. It differs from the American styles in that a fall consists of throwing your opponent out of a ring fourteen foot in diameter or when any part of the body except the feet touches the mat.

Hitachiya has with him four of the best wrestlers in Japan, Omifugi, Hiratayama, Wakanoura and Elec, and a famous Japanese referee, Kingo Nagai. The other wrestlers will participate in preliminary bouts, the winner taking the centre of the ring for a battle royal with the other three, after which the champion will take on four at once.

He will then challenge any one in the audience to go on the stage and wrestle with him or any of his assistants with the proviso that a fall shall be according to the Japanese rule only.

Hitachiya is 34 years old, 5 feet 8½ inches in height, and weighs 300 pounds. He is managed by Philip K. Mindil.

in the only other theatre there, the Brockton, which plays combinations. Mr. Cross is accounted a very wealthy man and is associated with Cahn & Grant in several of their New England theatres.

The United people probably figured that with Cross interested in both the legitimate and vaudeville theatres in the Massachusetts town, they would have nothing to fear from future invasion.

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HERRON

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Right Before the Audience.

to minstrelsy. The bill is mostly  
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## "SKIGIE" BALKS AT BURLESQUE

Sees "The New Century Girls" and Says It's No Use; He Can't Tell What It's About.



It's no use going to a burlesque show; I can't tell what it's about, and I don't want to go any more. That show at the Dewey ("New Century Girls") was all right, but I didn't know what they were doing. There are two acts, and the second (burlesque) is better than the other (first part).

In the first act it's just all about "Lillian Russell" and "Mansfield," and, bye and bye, a fellow gets shot, and that's all I could make out, and there are two blonde girls there I thought were sisters (May Belle and Isabelle Hurd) and all the chorus girls are homely and sometimes they are wearing short dresses and sometimes nothing at all (tights), and I don't think so much of them; they make me sick when they have nothing on.

Somebody is singing all the time, and they sang "Schnitzen Baum," and I heard it in a Nickelodeon, where they had a big sheet and the voice came through a moving picture, and I liked it better, and they sang "Splash Me," and I liked the girl (May Belle) who sang that the best in the show, and they pushed a fellow right in a box.

In the second act there was a tramp (Ben Riggs), who stole everything on the stage, and then a fellow dies, and the undertaker came and was going to cut him up, but he turned over, and I thought the tramp would steal him, too, but he didn't, but he stole a policeman, and that was funny, and I didn't care any for the vaudeville acts. They were the same people in the show, and I liked the moving pictures (Burns-Moir fight), and there were a couple of fellows dressed up as girls (Eddie Brennan and Jack McCabe), and when they said anything they threw up their skirts and you could see under, and everybody laughed, and all the men were funny the way they acted, but I don't like burlesque because I don't know what it's about.

### "HEALER" WON'T VISIT US.

Al. H. Woods has given up the project of importing Dr. Walter Bodie, the English "healer," for exploitation in this country. Arrangements were closed last summer for his appearance in New York during October and November of this year. Mr. Woods had secured an option on the New York Roof for that time. Unable to secure a license, however, for the "healer's" appearance, Mr. Woods has abandoned the scheme. Dr. Bodie has advertised the failure to secure official permission for his appearance here in the English trade papers.

## THE HAMBURGER DOM.

Berlin, Dec. 15.

Everyone has heard of the Hamburger Dom (carnival or fair), which beside all the theatres and dancing halls give variety shows.

In St. Pauli there are about ten acres of variety, hippodromes, carousels of all sorts and side shows of every kind you can think of. Imagine about 200 grind-organs, bands, drums, bells and shouters all going at once.

For years the Hamburger Dom has been the rendezvous of artists, directors and agents. Hamburg was the place to show and book any new or good act.

I was two days in Hamburg and met many acts that have been going there for years, and they all complain that the Dom is not what it was. Where usually there were about twenty new acts, now only about three to five novelties are shown, and where the managers and agents formerly remained a week or longer, this year they left after the first or second day, many managers staying away altogether.

It is a well known fact that very little salary is paid during the Dom. No doubt it pays many an act to work cheap, but this is a thing of the past, and the artists are very much disappointed. They will know better than to go again and work for nothing in the hope of securing contracts.

If one has a novelty nowadays, he can secure work at any of the leading theatres and be paid for it. My advice is, keep away from the Hamburger Dom.

New is "Jenny Maningo." She is at the Flora and as a bright young girl, doing an act like Conchas. She is young, good looking, with everything in her favor.

At the Hansa Theatre there is a good program and several good acts—new to me. One is L. Gautier's Ponies. This is sure to catch on. The curtain raises on an up-to-date toy shop. The ponies are posted on either a see-saw, or swing, or rocking horse, very pretty, and something for the women and children.

Another good act is Ritter Ronroff in a novelty on horseback with a "ballerina." The horse goes through all the steps set by the ballerina. Les Fleurs with an act, "Paris Types," is good, doing about twenty changes in twenty minutes. A good act for anywhere. *Old Nick.*

### ORPHEUM'S SUCCESSFUL OPENING.

Memphis, Dec. 27.

The latest Orpheum Theatre, an additional link to the great Orpheum Circuit, was opened here on Monday evening last in a most befitting manner.

The people of Memphis were present in all the quantity the theatre would hold, and the former Grand Opera House has been transformed in the short time since the Orpheum Circuit came into possession of the house to a beautiful theatre, one of the handsomest in the South.

Charles E. Bray, acting general manager of the circuit, was present and pleasant, creating a most agreeable impression upon Memphis, which will react to benefit of Max Fabish, the resident manager.

The inaugural Orpheum bill was a good one and pleased.

Kitts and Windrum open Jan. 6 at the New York.

## CAN'T REFUSE ADMISSION.

Hamburg, Dec. 13.

Although E. Wolheim, of the Marinelli London office, held a ticket of admission, purchased by him for entrance into the Hansa Theatre, admittance was refused him by the management, due to some feeling between the house and the Marinelli agency.

Mr. Wolheim placed the matter in the hands of a lawyer, and yesterday the court decided the Hansa must honor its ticket until the date of expiration, December 18.

It is believed Wolheim expected the court would fine the management, and for this reason, more than for the object of gaining entrance to the house, went into court.

### PICTURE MEN'S BOOKING AGENCY.

The Nicketts and moving picture places about New York, which only recently began to add vaudeville acts to their programs, are not slow in making the next step in their development into an organization.

A dozen or fifteen have combined into a cohesive booking circuit, and all together play in the neighborhood of fifty acts a week. James Barry, manager of Local No. 1, Actors' Union, supplies the attractions.

Each act is called upon to do about six minutes for a turn, and shows from three to six shows a day. The places in the miniature theatre circuit are within a radius of 20 miles of City Hall, from Long Island to Yonkers, and some of the acts play the whole chain.

### NEWEST PICTURE SHOW OPENS.

The Unique, the newest and easily the handsomest popular priced vaudeville theatre in the city, opened Saturday night, on East 14th Street, opposite the Academy of Music. It occupies the building formerly known as "The Alhambra."

This week the entertainment furnished consisted of three moving picture reels and illustrated songs, for an admission fee of 10 cents. When the house is in running order two or three vaudeville acts will be added. The manager of the place, Wm. A. Brady, who also operates the Comedy Theatre, a similar establishment on 14th Street, is in negotiation with the Actors' Union to supply the attractions.

The interior of the Unique is elaborately decorated in red and gold and seats are provided for close to 1,200 persons. The show is continuous. It is said its owners have in mind the scheme of building up a considerable circuit in Greater New York.

### WILMER & VINCENT OPEN ORPHEUM.

Easton, Pa., Dec. 27.

The Orpheum, the new playhouse here on the Wilmer & Vincent Circuit, opened Monday evening. The opening bill is made up of Deltorelli and Glissando, Ameriens Comedy Four, Armstrong and Clark, Max Witt's "Singing Colleens," Casting Dunbars, Adelaide Herrmann and Co., and pictures. The Majestic Trio replaced Stevenson and Nugent, who did not appear.

The newspapers comment upon the show favorably. The Orpheum is to be operated in conjunction with the other Wilmer & Vincent theatres. J. J. Osterstock is resident manager; G. P. Everitt is treasurer; J. Wm. Mellaney is assistant treasurer; I. Thomas advertising agent, and H. J. Andrews musical director.

## BERLIN NOTES

By "OLD NICK."

Berlin, Dec. 11.

All the theatres have good programs, especially the Wintergarten, and business is excellent.

One of the most novel shows of the season is at the Wintergarten. It is "Toque," "the juggling dog," on horseback. This is a real novelty, and I hear booked with Keith for later. Imagine a French poodle doing a juggling act while standing on his hind legs, the horse going at a fair speed. The dog also does a double riding act with his master, really wonderful. Beside the dog runs full speed down an incline, and turns forward somersaults over horses, etc.

The Boganny Troupe are on their second month, and doing as well as in the first. They are a lively acrobatic act, dressed as bakers, and make things lively for about ten minutes.

The Flood Brothers, American comedy acrobats, have made a hit, and are sure to catch on all over the Continent.

At the Apollo Sylvester Schaeffer, Jr., "the universal artist," is in his third month, and business continues good.

The rendezvous for "the boys" is "The Bodega," Friedrichstrasse, near the Wintergarten. You can always meet the bunch there in the morning, having a little vermouth after practice. They exchange news and tell some stories, some new, some old (most old).

I would advise Americans to go to "Das Program," or the Loge (I. A. L.), to have their contracts looked over before signing. There have been many disappointments of late, and some have had time to go fishing.

John Ringling (he is called "Herr Director" over here) is expected soon. Ted Leamy ("The Silver King") will be with him. Leamy is responsible for the "Leamy Cocktails" (title).

I will visit the Wallhalle and the circuses next and report to you. American artists can obtain VARIETY at the office of "Das Program."

### BERLIN MANAGER GOES HOME.

Herr Heinemann, the Berlin manager, returned home this week after a short visit to this side of the water. The purpose of his trip was to place a new illusion over here.

Herr Heinemann just before sailing for America abandoned his pet project for establishing a moving picture theatre in Berlin. He fitted up an expensive place on Friedrichstrasse, the principal thoroughfare of Berlin, and went into the enterprise on a lavish scale.

The city authorities interposed objections on the score of fire regulations, and this was followed by a train of other mishaps. Finally Herr Heinemann surrendered the project in favor of a European moving picture man, losing \$12,000 on the venture.

McKay and Cantwell have been booked to appear at the Palace, London, next May.

## NOTES.

Conn, Downey and Willard were especially engaged for the week of Dec. 16 at the Majestic, Madison, Wis., not playing at Springfield, Ill., as routed. This week the act is at the Majestic, Chicago, with the other K. & C. houses to follow.

At the Novelty, Brooklyn, on Christmas, Ben Blatt, the manager, was called upon the stage, where he was presented with a gift from the house staff.

Lewis and Chapin close with the "Fay Foster" show to-night, returning to vaudeville.

Marie Lloyd did not appear at Keith's, Philadelphia, Monday, her absence from the bill having been caused by a slight cold. She played from Tuesday on.

Rossi and his Musical Horse did not appear at Bennett's, London, this week, and Mlle. Margurite stepped into the vacancy.

Jeanette Lowrie will probably enter vaudeville via Philadelphia, in which city she scored distinctly in Alfred E. Aarons' "Yama."

Moran and Wise, a juggling act, now with "The Casino Girls," have been booked in vaudeville by the Marinelli New York office to open next July.

Welch and Maitland, at present with "Vanity Fair," sail for England at the end of the season under the direction of H. B. Marinelli.

Irene Lee and the "Kandy Kids" are reported to have made a successful opening on the Moss-Stoll tour in England. The act first played at Liverpool.

The Russell Sisters have bought a dialogue act in "one," called "The Lady and the Cook," written for them by Ernest L. Waitt, dramatic editor of the Boston "American." Mr. Waitt has also sold a one-act sketch called "The Angel Child" to Stella M. Peet, in which a quartet will be a feature.

Lillian Coleman, who was last seen at the Lyric in "The Babes in the Woods," and who has been two years in retirement, will seek to secure vaudeville time with a single singing and dancing specialty.

H. Meyers Peters, the comedian, and Mrs. Blanche Day were married recently, and are now visiting relatives in Texas. It was while he was connected with the Majestic, Dallas, Tex., that Mr. Peters met his present wife.

Eddie Lane, formerly of "The Stage Struck Kids," has formed a partnership with Jos. S. Watson. Jos. M. Woods will manage the act.

George Abel, the English comedian, who has been playing about in America for six months or more, made application for preliminary citizenship papers last week. When he has completed the prescribed period of residence he will become an American citizen.

## INTER-STATE DENIES RUMOR.

Chicago, Dec. 27.

General Manager E. F. Carruthers, of the Inter-State Circuit, wishes to deny emphatically the rumor that its chain of Majestic theatres in the South has affiliated or contemplates booking in conjunction with any Eastern circuit.

Other circuits in the Southern territory, Mr. Carruthers says, are regarded as opposition, and will be treated as such.

Mr. Carruthers adds that Jan. 13 the New Majestic, Chattanooga, will open under his own direction and control, playing the same acts as the Inter-State houses.

A new vaudeville theatre at Oklahoma City will be added to the Inter-State next season.

The only vaudeville in the South which might be regarded as substantial opposition to the Inter-State through being located in that territory is the present and proposed ventures of the lately formed Weber & Rush-Wilmer & Vincent combination.

## ON FIRST AND LAST BILLS.

There will be but one act on the opening of "Advanced Vaudeville" at the New York Theatre to play at the close of that entertainment in the same theatre.

Grace Hazard has the honor. Miss Hazard was the second number of the first program at the New York, in her "Five Feet of Comic Opera."

Commencing with January 20, marking the beginning of the last week of variety shows in the New York, Miss Hazard will again appear, having played continuously on the Klaw & Erlanger Circuit since it opened.

## CHARITY FUND BENEFIT.

The benefit for the Charity Fund of the White Rats of America will be held at the Grand Opera House, Brooklyn, Jan. 5.

One of the largest programs of "all-star" acts ever presented around New York City will appear for the charitable cause.

## PAT ROONEY WASTES NO TIME.

Rooney and Bent played at Poli's, Worcester, last week, coming into New York to visit at their new home on Manhattan avenue over Sunday.

While in the city "Pat" found time to reduce to manuscript two songs which had been bothering his musical mind for some time. They are called "I'd Like to Sit and Look at You" and "Babyland," both written in Pat's best style. One will probably be made a "number" in a Broadway production.

While in the city Pat found time to decline an offer from Charles Dillingham for Rooney and Bent to strengthen his "Lonesome Town" in Chicago.

With the coast clear, Pat and his wife, Miss Bent, trundled on to Poli's, Waterbury, where he discovered last Wednesday what an awful day Christmas can be in certain places, Waterbury not excepted.

Two shows daily will be the vaudeville program at the Fifth Avenue when it reopens with variety shows on Jan. 6. Moving pictures and vaudeville, making a continuous entertainment, will be the policy at the Twenty-third Street house, with prices set at 10-20-30. "The Song Birds," Eva Tanguay and "The Star Bout" will likely be the features of the opening bill at the Fifth Avenue.

## WHOLESALE INDICTMENTS IN KANSAS CITY.

Kansas City, Dec. 27.

The Grand Jury here returned 938 indictments, mostly for Sunday law violations. Of the number, sixty-five were against theatrical people for violations last Sunday.

The "Colonial Belles" played the New Century (Western Burlesque Wheel) and escaped the first batch of indictments, for the reason that none of the players' names were printed on the programs. Fictitious names were given instead. These were included in the lists made out by the marshal and all Kansas City is laughing at the performance of the Grand Jury returning indictments against "Mr. Don't Care," "Mr. Young Sleuth," "Mr. Can't Explain," "Miss Led," "Miss Used," "Miss Construe," "Miss Fortune," "Miss Calculate," etc.

J. R. Donegan, manager of the New Century, was called again before the Grand Jury and again refused to testify after being kept waiting in the ante-room four hours. Mr. Donegan has already been indicted for alleged Sunday violation five times.

## ANOTHER SHOW FOR PANAMA.

Eugene Dial, of Dial & Armstrong, will shortly send an American specialty show and circus into Panama, for which he has secured a Government permit. The show will travel under canvas, the grounds for the tent being furnished by the Isthmian government free of cost.

Todd Siegrist recently went into the same country with a circus. He has been there now for three weeks, and reports which have come North indicate phenomenal business. Beside the vaudeville and circus acts with the Dial show, an airship and balloon leaper will be carried. Mr. Armstrong, of the firm, left for Panama two weeks ago to look over the ground.

## LES TROMBETTAS GOING BACK.

The Italian-French act known as Les Trombettas, playing at Hammerstein's this week, will return to their foreign home the early part of January.

Les Trombettas were booked by Percy G. Williams when the manager was abroad last summer. Mr. Williams wanted to engage the act for twelve weeks at the time, but over four were refused. Mr. Trombetta remarking the vaudeville competition over here would be so keen he would prefer to speculate on future time after the engagement.

With the closing of the vaudeville opposition there has been no competitive bidding for the further services of the act.

## HOLIDAY BARGAIN SALE.

"Two songs for \$1 or four for \$1.50" is the scale of prices at which one Fred W. Martin, a Brooklyn (N. Y.) agent, offers the services of "Little Elsie" Martin, a young singer of illustrated songs.

In a letter to Ben Blatt, manager of the Novelty, Williamsburg, Mr. Martin says: "I am now manager of 'Little Elsie' Martin, who has just returned from Canada. 'Little Elsie' will be open for engagements until Jan. 1, 1908. After that her time is all filled. Play her week of Dec. 16 and you will book her a return date for Christmas week to crowd your house. Two songs, \$1; four songs, \$1.50. For one week only."

## "HIGH SCHOOL GIRLS."

After struggling along at a low level of entertainment through fifty minutes of the first part, "The High School Girls," wake up and put over a screaming burlesque that keeps the audience on tiptoe of interest to the final curtain.

"The Mayor of Nowhere" is the first piece. It tells an uninteresting story and the comedy bits interspersed through the action somehow miss fire. Whatever is of value in the comedy "bits" is due to Mat Kennedy as the Englishman. There are a few bright flashes in his work, but for the most part the proceedings are very dull.

Thomas Duffy plays a German comedy role in the familiar way and Robert Athon handles the "straight" rather more smoothly than the average.

Maida Dupree works very hard with her dances and shows more changes of costume than any of the other women principals. She has good ideas of burlesque dressing, getting away from the glaring effects, but she affects heelless slippers which rather take away from the attractiveness and trimness of her appearance. Her musical numbers go nicely in the first part, but she fares rather badly with an "audience song" in the olio. This is more the fault of the song than of the singer. Jeannette Young has a brilliant soprano voice (for burlesque), but her knowledge of elocution, stage bearing and the art of making up is not complete.

Kitty Sutton has an uncongenial part and did not impress herself upon the audience until she appeared as a "kid" in the burlesque. In this she looks extremely well, handles herself prettily and should have a part in the opener of which she could make something.

Betty Wiora, of the Wiora Sisters, who make up an olio number, contributes an excellent dance in both pieces, and these were really features of the show.

Tom Duffy, Pat Hanley, Joe Herzog and Jack Kearns form a quartet. They have very pale and inconsequential parts, but did extremely well in the olio. They dress neatly in well-made Tuxedo coats, but a more up-to-date design in waistcoats would improve their appearance.

The chorus of sixteen is one of the best looking and fastest working organizations that has been seen in a local burlesque house for some weeks past and the costuming scheme is somewhat above the average in quality and extent. Half a dozen changes are provided for the first part and half as many for the burlesque.

Maida Dupree opened the olio with a single act, followed by Robert Athon and Jeannette Young, who offer a worthless comedy sketch. Athon is a capable comedian. In other hands it would be a painful affair. As it stands it is utterly unworthy of its principals. With proper material they would deliver good entertainment.

Sutton and Sutton have a first rate contortion and acrobatic number. Kitty Sutton works with a grace equalled by very few women contortionists. Her feats are entirely lacking in the suggestion of grotesqueness, so frequent a drawback to this sort of work and she dresses prettily. The Wiora Sisters close the specialty part with their well-known dancing act. The costuming is pretty, but the trio should by all means substitute some other arrangement for their present awkward and unsightly system of underdressing.

Rush.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in New York City.

Whit Cunliffe, New York.  
Terley, New York.  
Nellie Wallace, Colonial.  
Dorsch and Russell (New Act), Twenty-third Street.  
McMahon and Chappelle (New Act), Twenty-third Street.  
Kelly and Massey, Pastor's.  
Henry and Young, Pastor's.  
Mr. Hymack, Orpheum.

Laddie Cliff.  
Songs and Dances.  
16 Mins.; One.  
Colonial.

Just one simple mistake occurred in the American debut of Laddie Cliff. Some one named the boy "Laddie" instead of "Kiddie." "He's a cute kid" will be the first thing you will say when Laddie Cliff walks on the stage, and it will be the last thing said when he leaves. He is a cute kid, and a performer from his head to his toes. The lad is a "comer" in every sense of the word, and he could have had New York City easily Monday, when he appeared for the first time at the Colonial. Dressed as an Eton youth, Laddie, who can not be over seventeen years old, sang and danced his way right into the Colonial audience. They didn't want to see him leave, but he begged off. His legs are a couple of spindles, and he is a comedian with them; also an eccentric dancer of a high class, without seemingly having had anyone to teach him grotesque steps as his particular style of "loose" dancing has been developed over here. It is the comedy of the dancing rather than the dancing itself which counts, and in this he resembles Chris Richards, that other funny Englishman, on his feet. Laddie could have been a contortionist or an acrobat as well, but he has chosen dancing and singing. In both he is successful. For songs he has "Don't He Look Like Father?" "Samu-u-el" (a sort of English "coon" number), and "That's How He Sat on a Tack," all comic, the last named decidedly so. This "Tack" song was brought over here about a year ago by Daisy Harcourt, but it is not known whether she has sung it on the stage. The boy sings well, and has a flexible face which he uses for comedy while singing. American vaudeville holds no one like Laddie Cliff. Laddie will have New York infatuated with him before he leaves; he is a foreign "find" of the season; several seasons, in fact.

*Sime.*

The Zoyarras.  
Balancing.  
10 Mins.; Full Stage.  
Pastor's.

Judging from appearances, the act is evidently foreign. The most noticeable thing is the neat dressing and the good appearance. The woman does very little else but to look good. The man does the familiar routine on the revolving globe, closing with a fairly steep ascent, a short trip across a see-saw arrangement, and a descent of several stairs. The act depends in a good measure on this closing trick, and while it is showy, it is not elaborate enough.

*Dash.*

## NEW ACTS OF THE WEEK

Eugene Jepson and Company (3).  
"The Mayor and the Manicure" (Comedy).  
17 Mins.; Four (Interior).  
Colonial.

Geo. Ade wrote "The Mayor and the Manicure," and Mr. Ade has accomplished what very few vaudeville dramatists, authors or playwrights can lay claim to; he has given a complete comedy story, not without a dramatic side, and leaving no wide gaps for the imagination to span. The Honorable Otis Milford (Eugene Jepson) is Mayor of Springfield, but whether in Ohio or Massachusetts Mr. Ade carefully avoids stating. Inasmuch as he brings into the action "Atwood College" a mythical school of learning from his "College Widow," no excuse for the neglect is required: The Honorable Otis has a son Wallie (George Stuart Christie) who has just graduated from Atwater, and is engaged to Ruth Foster (Perdita Hudspeth), a very classy Springfield young woman, who stands aces with the Mayor. While being taught how to wear good clothes and spend money without looking foolish during his college course, Wallie made love by mail and otherwise to one Genevieve LeClaire (Elise Dean), the general all-around manicure for the rah rah boys. Wallie said while explaining to his father there were not many girls at Atwater, that Genevieve was popular, so he went the limit, winning out, but further than that, nothing, no matter what the letters said, and if he inferred to the nail clipper he wanted to marry her, Wallie allowed for her age to understand. Everything looked as though the Gods were all working steadily for Genevieve: she knew Wallie was engaged; that his father was Mayor, and expected the Gubernatorial nomination, so Gene beat it to Springfield ahead of Wallie. She told father that \$10,000 would buy the damaging letters, thereby avoiding a breach of promise suit. Father was a pretty wise Geo. Ade boy, even for Springfield, and he "guessed" the Chief of Police at Atwater might have something on Gene. But Gene hadn't been under Ade's tutelage for nothing, so she cut the telephone wire, shutting the Mayor off from the long distance. And here in the sketch something dreadful happened. Since Will M. Cressy has promised to stop writing short pieces, he is entitled to every consideration (if he doesn't renege), and the groundwork of the best scene in the Ade sketch has been taken from the "phony phone" in Cressy's "Ticks and Clicks." But it surely must be a coincidence, for Ade—but to go on with the story. The father uses the "dummy" telephone, venturing a guess that Gene is married. She "falls," by delivering over the letters to escape arrest as a black-mailer, after admitting she is a grass widow. "The Mayor and the Manicure," which is having its first city showing, is a mighty amusing little playlet, and well acted. Mr. Jepson takes hold of the Mayor, the principal character, and hugs it to the finish, which, by-the-by, is a weak point. No well regulated Mayor would have accepted the adventuress' dinner invitation in a town the size of Springfield, whether Massachusetts or Ohio, and Mr. Ade should know better. Mr. Christie made a pretty fair looking

Hardeen.  
Handcuff Expert.  
30 Mins.; Full Stage (Interior).  
New York.

Hardeen is showing his handcuff escape specialty for the first time in a New York vaudeville theatre, although he has played about in this country for several months. He follows the similar act of Harry Houdini with fidelity, almost to minute detail. Opening with the escape from half a dozen cuffs and leg irons, he goes to the trunk and bag tricks, and closes with the feat of releasing himself from a straight-jacket. In his announcements likewise he suggests the other, with just a hint of the same uncertain and halting delivery. There is also a personal resemblance between the two. In the straight-jacket escape Hardeen works up a good point in an argument over the use of a chair. The assistant objects to the presence of the chair, explaining in a half-audible voice that the jacket is used only for patients confined in padded cells, which are absolutely without furniture, and after some slight discussion, only half understood by the audience, the chair is removed and Hardeen continues unassisted. The incident brought a burst of applause and helped immensely in establishing the good feeling of the audience toward the artist, an important factor in an act of this sort where the artist is unable to make any direct appeal for sympathy.

*Rush.*

The Charron-Moran Company.  
"An Afternoon Mix-Up" (Comedy).  
12 Mins.; Full Stage.  
Pastor's.

"An Afternoon Mix-Up" was written by Mattie Keene and embodies a good idea. With proper handling, it should yield substantial results. Two sisters, "actresses," if you wish to call chorus girls actresses, are up against it. They have but two changes of clothing between them, one an afternoon gown and the other an evening dress. That's about the plot. Some bright lines and a few good laughs are introduced through one of the sisters being forced to go to luncheon in the low-neck gown because her sister was wearing the only other garment in the establishment. Other talk and business of a similar brand is handed out, and could be made over into real entertainment. Jessie Charron and Jessie Moran are the sisters. The "company," a stage hand, did very well; he removed a table and two chairs. One of the Jessies is rather good looking, and the possessor of a voice above the average. Her playing, however, is amateurish, and she will need plenty of rehearsing before becoming a regular. The other Jessie has no voice, but plays with more animation and assurance.

*Dash.*

college boy, without any wild traditions hovering about him, and Miss Hudspeth was a nice little country girl. Elise Dean was the manicure, and looked about just right for Atwater. Mr. Jepson ought to secure all the time he wants with the piece; it will be a laugh-maker wherever it is presented.

*Sime.*

Horace Goldin, Jeanne Fransioli and Company (4).

Illusions and Magic.  
24 Mins.; Full Stage (Special Setting).  
Colonial.

Away from New York for nearly two years, Horace Goldin has returned with trunks full of new illusions and tricks. What Mr. Goldin showed on his last appearance have become pretty well known throughout the land. Goldin has many imitators, but no equal. His fresh supply will stand him in stead for some time. An entrance is now had with Jeanne Fransioli, as well dressed and as handsome as ever, if not more so, being drawn on the stage seated in a sedan chair. It is rested on the floor by the four bearers, and Miss Fransioli, after drawing the curtains, steps out. The curtains are raised, and Goldin bows to the audience from within. The chair has no unusual depth, and it is a striking illusion for the start. Goldin's exit is made in a similar manner, the chair being brought on again by the attendants, Goldin seating himself in it. After the curtains are raised, it is empty. Miss Fransioli steps in, and is carried off while the curtain drops, both appearing simultaneously to acknowledge the applause. Another new illusion and the star of the present act as given on Monday evening is the "bed-chamber." A large cabinet is placed in the center of the stage. It is near no "drops" or wings, and entrance unobserved is impossible by the ordinary method. Soft curtains are rolled up on each side. The cabinet floor is at least one foot and a half from the stage. The curtains are rolled down, and at a shot from Goldin's pistol, the front two are thrown apart, revealing Miss Fransioli reclining in a bedstead. Over her is drawn a quilt or comforter, and the full equipment of a lady's boudoir is on view. Goldin steps in, removing small articles from different tables and dressers, evidencing they are not fastened, and incidentally he is showing a new trick in this by striking a match against a match box thrown to him from afar by one of the men. From this cabinet Miss Fransioli dresses herself in a pretty soubrette costume, and proceeds to the "Salvation Army" disappearance. The "bed-chamber" was attempted over here by Carl Herts, but there is no comparison between his work and the execution by Goldin, who does this clean as a whistle, without exposing a suspicion of how it is accomplished, while Herts explained itself. Mr. Goldin now catches his gold fish in an ordinary landing net instead of at the end of a fishing pole, and also has an extended "flag" finish for the "drum" at the opening. He is giving a brief exhibition of "Diabolo," showing his dexterity with the spool, and about the only flaw in the act, which concludes with the "cannon" and "trunk" illusion, is an impersonation of composers with a substitution at the end, hardly worth the time and trouble given to it. The cabinet in this is exceedingly intricate, and might be devoted to a better purpose. There are so many minor bits of newness in Mr. Goldin's act it is impossible to recount them from memory. He is working more rapidly than ever; not a word is spoken during the act, and one regrets to see him close his performance. An entire evening's entertainment would be just as enjoyable when given by Horace Goldin, the ideal necromancer.

*Sime.*



**Una Clayton and Company.**

"Juanita."  
26 Mins.; Full Stage (Special Set).  
Pastor's.

Una Clayton and Company are in the field with a Spanish-American playlet, an idea made popular in the legitimate through Mr. Belasco's "Rose of the Rancho." It may have been the play, or the popularity of it that suggested the idea to Miss Clayton. At any rate it is safe to say that Frances Starr, "The Rose" in "Rose of the Rancho," has been used as a model by Miss Clayton in her portrayal of the Spanish girl. Miss Clayton has undertaken a difficult task. She plays a dual role of twin sisters of opposite temperaments, the one, Juanita, a quiet, winsome little creature simply put on earth to be loved; while Carita, the other, is a typical fire-eating brand of the Latin race, of the sort most popular in fiction. Of course, there is the American engineer (Francis Morey) who falls in love with Juanita, not knowing of the existence of the sister, and is loved in return by the gentle one, but is heartily detested by Carita, who refuses to like anything or body not Spanish. The gentleness of Juanita followed by the heated outbursts of Carita, who the American thinks is the same girl, have that gentleman on the run. Ray Youngerman plays a Spaniard. He loves Carita and believes the American is also in love with her. The coming together of the two is supposed to supply the action of the piece. Everything is explained to the satisfaction of everybody at the finish. Miss Clayton does very well as Juanita, but does not impress as high-strung Carita. The playlet is given plenty of atmosphere and as pretty a stage setting as has been seen in the varieties. With five or six minutes out, the action quickened, and much needed improvement in the playing of the men, the piece would be well suited for vaudeville. *Dash.*

**Zamloch and Company (1).**

"Spiritua Mistergoria" (Magic).  
21 Mins.; Full Stage.  
Pastor's.

"Spiritua Mistergoria," whatever that may be, in all probability refers to the main portion of Zamloch's entertainment. It consists of "cabinet" work without the cabinet. A small wooden disk placed on a wooden table, a snare drum and a hat borrowed from the audience are the principals in the experiment. Zamloch works in the audience while "the three spirits" (as he calls them) answer various questions. Three taps by the disk or drum signify "yes," and one tap, "no." The hat tips a like number of times to indicate the same replies. This part of the magician's entertainment is the least familiar and the most interesting. The drum and the hat do their part nicely, and are a bit puzzling, but the wooden disk is the sticker. There is a short projection in the center of the disk upon which it balances, how it taps becomes the question. Zamloch places the table in the aisle and it works as well there within a foot of any auditor as it does on the stage. An assistant, quite a comedian in his own way, dresses in evening clothes and manages to gain laughs through deliberation that is funny. It could become even more so. *Dash.*

**Lamont's Dog and Monkey Drama.**  
11 Mins.; Full Stage (Special Set).  
Keeney's.

Lamont's act is an out and out copy of Charles Barnold's. There is a story supposed to go with the proceedings, a synopsis of which is printed on the program. It would take a lot more than is told on the program to keep track of things. When the "drunk" appears you are sorry. There may have been "drunken" dogs shown before Mr. Barnold presented his, and there certainly have been several exploited since, but there is still to be seen one within ailing distance even of Barnold's. Lamont's "drunk" walks out of the saloon and leans against a lamp post. The "monk" policeman here comes in; also the patrol wagon. As soon as the dog spies the wagon, it jumps in and the "monk" slowly follows, the effect being entirely lost. There are several other incidents all quite as badly executed. This act could not have passed even had there been no Barnold. *Dash.*

**Lyons and Parks.**

Musical, Singing and Dancing.  
13 Mins.; One.  
Union Square.

Lyons and Parks have framed up a fairly entertaining specialty which scores in its present form through the youthfulness of the boys. The younger of the two has a sweet voice, rather of the freak order, singing several numbers pleasingly, but wears a girl's dress at the opening, appearing very awkward in it. He is a bright clean-cut looking little chap, as is afterward shown when he changes to the boy's costume. It would be better were the girl idea dropped entirely. The older boy plays the harp beautifully, accompanying in all the numbers. Neither seems to be at home on the stage, and could stand coaching, the younger boy especially needing instructions as to the use of his hands. The dressing also could be improved. *Dash.*

**Herbert Ingrahm and Frankie Campbell.**  
15 Mins.; Can Appear in "One."  
American.

Ingrahm and Campbell, from the West, had their first Eastern showing at the "Ted Marks' Sacred and Educational Concert" last Sunday. Mr. Ingrahm is well known as a composer of popular songs. He should, in a short time, become equally well known as a singer of them. Ingrahm delivers his songs in much the same manner that Bert Fitzgibbons does, taking the laughs as he goes along, not depending upon a catch line or even the song itself to any great extent. He made "I'm Married Now" (which he wrote) sound like a new selection. Miss Campbell sang but one number, and was on the stage only four or five minutes. She is a fine looking woman with a beautiful contralto voice. During Miss Campbell's song, "I'm Perfectly Dissatisfied," a corking new "coon" lament, Mr. Ingrahm works in some funny comedy bits on the piano. The pair hurt their act by descending to "plugging" one of Mr. Ingrahm's ballads for a finish. The ballad is all right in itself, but neither is cut out for this style of song. It would be better to drop the selection, leaving it to some one who could do the song justice. The act in its present shape should command time. *Dash.*

**Moving Picture.**  
"A Tale of the Sea."  
13 Mins.  
Colonial.

"A Tale of the Sea" is a "faked" picture, and one of the kind which should be kept out of vaudeville theatres. It has to do with fighting and cannibals, especially the latter, and this sort of thing impresses the youthful mind. If a picture must be "faked" it should either have good amusing or instructive qualities, not scenes which cause children who see it at matinees to curl up in their beds at night fearing some dreadful savage, such as in the picture might be lurking around. This is the greatest fault of pictures which bear the home-made mark, and will eventually lead to a revolt against them. No sensible discrimination seems to be made in favor of the children who enjoy these subjects best. "A Tale of the Sea" is of a man out of work who secures a seaman's berth on an ocean freighter. While at sea, the mate whips a cabin boy. The amateur seaman whips the mate, and is chained below decks. The cabin boy releases him, both escaping from the steamship in a lifeboat, landing upon a sandy shore. Exhausted they fall asleep, but when the cannibals run along the beach, the boy may be seen to dig in the sand, and laughs until the signal comes, when both jump up in the midst of the man-eaters. In the savages' camp, a phonograph saves them from a barbaric feast, and they again escape. For the finish the seaman is shown returning home to find his family has been increased by one during his absence. The elapsed time of the picture is not given. *Sime.*

**Moving Picture.**  
"The Mines of Decauville."  
New York.

The series shows the methods of mining coal in a widely known French district. The whole process is seen, from the drilling to the loading of the coal for transit and its manufacture into coke. The pictures are unusually clear in detail, and are mechanically almost perfect, but it would require a lecturer to make the subject matter clear. Whole sections of the reel are incomprehensible. Toward the end a steel mill is shown, and here several brilliantly light effects are displayed, the molten metal appearing as streaks of blinding lights against the dark moulds. As bits of detached photographic art the pictures are pretty and interesting, but the lack of meaning robs them of force. Many persons left the house while they were being exhibited. *Rush.*

**OUT OF TOWN.**

**Maisie Scott.**  
Songs.  
Tremont, Boston.

Maisie Scott, making her first American appearance, is a fine looker, a good character dresser, a bully singer and quite magnetic. One or two of her songs, however, are a bit too densely English and don't "get over" very well. With a new repertoire she ought to score over here emphatically. Her act is absolutely clean, full of ginger and interesting.

*Ernest L. Waitt.*

**DE VEAUX ON THE SITUATION.**

Harry De Vaux, national president of the Actors' National Protective Union, made the following statement this week to a VARIETY representative in response to a request for his views on the present vaudeville situation.

"There has never been a time in the history of the theatrical profession when the artist, male and female, has been confronted with a condition existing to-day. While the many arguments going the rounds create a subject for gossip, the large majority are fearful of the future and seek a form of remedy that will meet with the approbation of all.

"I have never doubted it would be necessary for the artist to be placed face to face with a situation that has taken five years to develop, and I have always feared that when the expected happened it would find the artist unprepared to meet the situation.

"The actor realizes that in the natural development of the times the theatrical managers have reached the stage of progress where their mutual interests are concentrated, and they hold resistance to contemplated plans with absolute indifference.

"I do not wish to give an impression that active resistance is at this time advisable or necessary, but I do believe that it is imperative the artist should concentrate his forces, and by organization and interchange of ideas, arrive at a peaceful and sensible solution of the intricate problem involved.

"Advanced Vaudeville' has created another condition which is a topic of interest to native talent. With but a few vaudeville theatres in this country compared to the large number in England and on the continent the present importation and the future arrivals portend a situation not at all to the liking of the American artist compelled to bide his time and await a vacancy. The supply of talent being larger than the demand, and no competition existing, the American artist must accept the best terms offered, or invade the foreign field, taking the chances of making a success among strangers.

"Too many artists' associations are not conducive to ultimate success by any individual order. The strength is distributed and the methods foreign to one another.

"To be ultimately successful the mere formation of an individual association is not sufficient. There must be a power behind sufficiently strong to create respect. This power can only be obtained by showing a disposition to be willing to assist those whom you desire to have at your back as the bulwark of your defense.

"Eventually the awakening will come and then it will be apparent to all that an affiliation and understanding between all employed in the theatres must be effected to reasonably and effectually control the situation.

"When affairs are in this shape the manager and the artist will understand one another better and each will work to the best interests of all concerned. The artist will see the light in the very near future. He will then be guided by good, cool common sense, and not be misled by fancy dreams."

The Murray Sisters were compelled to leave the bill at Hammerstein's on Tuesday, Victoria Murray having contracted a heavy cold.

### A KNIGHT FOR A DAY.

"A Knight for a Day" is at Wallack's. It came from Chicago. For stale, unvarnished and unpolished "oakum," worn and threshed out years ago, the play at Wallack's is commended.

The dialogue is at all times reminding of that saddening youth commonly called "the life of the evening," who "entertains" at a house party and is described as "clever."

A basket of wine is delivered to a seminary. The principal says "a basket of wine can never go through the front door." The "heavy" of the piece is forced into a comedy role by replying to the audience, after the principal's departure, "If it can't go in the front, I'll have it sent around to the back door."

John Slavin, the only comedian in the show, is hampered with some awful sickly lines. "Slavin is all right, but his 'stuff' is bad" would be a vaudevillian's summing up of Slavin's part, but still Mr. Slavin, together with a couple of musical numbers and finales, gives "A Knight for a Day" the necessary tilt which saves it from utter disrepute.

Robert B. Smith wrote the book and lyrics. If Mr. Smith admits responsibility for obliging Mr. Slavin to speak some of the lines in this show, Smith ought to hire a substitute the next time he is given a job.

Muriel Oliver (Sallie Fisher) asks Slavin, "Do you remember when I fainted?" "Yes," replies Slavin, "and I brought you to—and then two more." Again Sir Anthony Oliver (Gus Thomas), explaining who he is, exclaims, "I am a Knight of the Golden Cross, a Knight of the Fleece," etc., to which Slavin answers, "I am a knight to-night, last night, tomorrow night and every other night."

But even as horrible as these things were to hear them on Broadway after they have been driven out of "five cent" theatres, Slavin works in a "conversation" with Miss Vokes during which he grows angry because she "shoved" him. "Don't you shove me," continually repeats Slavin, falling back on a "sidewalk conversation" of years ago, which has lately been adopted by a ventriloquist here and there, but even the man with a double voice is so ashamed of the "shove" he causes the "dummy" to say it.

The crowning "oakum," however, was the "echo." The only thing Mr. Slavin overlooked in it was missing the hand-clap, and having the "echo" repeat it.

Delirious, hilarious, exhilarating humor; subtle and original, causing anyone who has even seen vaudeville or burlesque to wearily look at a watch, wondering how much longer it was possible to last; also how can anyone able to pass a lunacy commission examination see mirth in such stuff as this.

There is not a legitimate laugh in the first of the two acts until a few moments before the finale when Slavin appears to take away Miss Vokes, fulfilling an elopement appointment. He does some good comedy work on a ladder, although resorting to rough tactics to score. The rougher, the louder the audience screamed, but Louis Simon in vaudeville has taken all the fun out of a ladder, the same as Geo. Mozart exhausted the hidden merriment in "I love her—curse her," which Mr. Slavin slightly transposes.

In a two-act piece, the respective parts

running about 70 minutes each, it might be supposed the chorus would change costumes, and the chorus does—between the acts only. It is the same dressing throughout each section, chorus girls and principals, excepting the two comedy members.

The outlay for dressing has been meagre, much less than is expended by the ordinary burlesque show, and the settings are as cheaply put on. The first act is an exterior, and outside of a "prop" well into which the basket of champagne is dropped to cause Miss Vokes to acquire a "souse" by drinking the water, an extinct comedy expedient, the whole set may have been supplied by the theatre.

The redeeming features are the music, composed by Raymond Hubbell, and staging of the numbers by Gus Sohke. "Life is a See-Saw," besides being prettily melodious, is splendidly put on and worked up, coming into the finale with an effective electrical finish, showing several brilliantly lighted see-saws teetering.

The opening of the second act is another bit of good stagecraft, and the finale to close the show, although again electrical, makes a striking finish.

Miss Fisher and Slavin have a duet in "The Little Girl in Blue," the second best musical selection, and this follows the "Floradora Sextet" idea, bringing in several of the company for the encores, caused by Slavin's well-timed comedy.

"My Very Own" is sung by Miss Fisher, but you have to scan the program before knowing what it is about, and "I'm Afraid to go Home in the Dark," the best song in May Irwin's vaudeville repertoire at present, is handled by Miss Vokes for a number of recalls.

"Hurrah, Hurrah and Hurroo for That" is full of familiar "gags" written into verse and delivered by Slavin, who had another selection allotted to him on the program, "Farewell Prosperity," which he did not sing. Mr. Slavin is the centre of an ensemble number called "Whistle as You Walk Out," with extracts from grand operas, but the chorus is not vocally equal to the task, and the same thing has been often and better done in burlesque.

The story of the piece is farcical, revolving around an estate and a marriageable daughter; also two lockets, the holders of which must marry each other, receiving a fortune left on that condition.

Slavin is a former waiter who masks as a lawyer, and becomes "a knight for a day," as reasonable an excuse for the title of the play as the play itself is an excuse for exploiting the title, the only drawing card in it.

Miss Vokes is a "servant lady," and to some she may appeal as a funny eccentric comedienne, but the "slavey" role has been done in so many different styles that Miss Vokes is not comical at any time. Mr. Slavin is funny. He can't help it. The rest of the show is so dreary anything approaching brightness stands out, but Mr. Slavin has no unction to back up his comedy efforts, and besides must bear the burden of the depressing dialogue.

A comedian's role was intended for that of Marceline, a cook, played by Sherman Wade, but it never reaches beyond the program billing. None of the women, principals, other than Miss Vokes, becomes prominent. There is a "pony" bal-

### "THE HIRED GIRL'S MILLIONS."

Scarcely have we grown accustomed to "musical melodrama" as a newcomer in theatrical nomenclature, when along come the Russell Brothers and without a whisper of warning hand out a new and even more indigestible descriptive caption, to wit, "farce-comedy-melodrama." One has to pause and swallow hard before that goes down. The show is everything that the title indicates.

All one has to do to enjoy the show is first to hypnotize himself with the 14th Street axiom, "Ain't the Russell Brothers funny!" and then, having divested himself of all trace of human intelligence, sit tight and be prepared for the worst. The worst is "The Hired Girl's Millions," by Charles E. Blaney.

Not that one would deny that the Russell Brothers are funny. There is scarcely a vaudeville audience in the country that has not passed on that point long since. But then the brothers did a twenty-minute farce. That's vastly different from a three-hour "farce-comedy-melodrama."

The piece is equipped with an orthodox villain in the person of Lewis J. Cody, and a fairly good "heavy" he is; a heroine (Flora Bonfanti Russell) full of exclamation points, and all the rest of the conventional characters.

John and "Jimmy" Russell share the duties commonly apportioned to the one hero. During the action of the piece they successfully "Blaney" the villain, and defeat his plots against the heroine. But with a difference in method.

Instead of shoving a revolver under his nose and telling him to "stand back," they romp on the stage at the critical moments and "Jimmy" Russell calls the villain a "pie-faced mut" in that curious crescendo voice of his. Of course the audience goes into transports of hearty laughter. Any reasonable person will readily understand how hard it is to accomplish "dirty work" under these circumstances, and so the villain is foiled. Neat, ain't it?

Norman Canby (Lewis Cody) is a superintendent at Cooper-Macy's, a department store, where the action of the first act takes place. He seeks to possess by fair means or foul the fortune and person of Jennie McCarthy (Miss Russell), "an orphaned heiress" and a rather pretty little soubrette. The Russells undertake to circumvent his designs and in this way the sides line up for the kick-off at 8 o'clock.

The circumventing business requires the brothers to go into female disguise, which changes every ten minutes. In the first act Canby seeks to have the girl spirited away, but he and his minions are de-

let; also "The Original Eight Berlin Dancing Madcaps," both very ordinary. "The Original Madcaps" especially are copying the act of Winkler's "Original Five Madcaps" in all but those acrobatic tricks they cannot do, and the "ponies" may have been bunched together from different "girl acts" imported for burlesque organizations. The "ponies" just about pass through on the strength of being a part of the chorus.

If "A Knight for a Day" can live on Broadway, it is foolishness and a waste of time for producers to worry over "novelties" and "productions." Give Broadway "oakum" and surround it with anything, but don't forget the "oakum." *Sime.*

feated in a free-for-all fight around the notion counter, and the Russell Brothers carry the heroine off to their home for safe keeping. The indelicacy of her presence in their bachelor apartments (they're only masquerading as hired girls, you know) is not satisfactorily explained away. Things happen so swiftly, perhaps there is not time for explanations.

But Canby pursues. Upon his arrival at the "hired girls' home," "Jimmy" Russell disappears for a moment and returns disguised as an opera singer. Canby demands to be shown through the premises, but for answer "Jimmy" walks down front and sings a song. Canby went away from there without loss of time, and this was one of the circumstances that needed no "dramatic elucidation," as the highbrow reviewers call it.

But he returns, more determined than ever, and this necessitates another disguise. And so it goes through the whole act, the brothers "spelling" each other at changing costumes, singing songs and in other ways keeping Canby at bay, while the audience laughs itself sick.

The third act finds the heroine comfortably established in a Long Island hotel, but danger still threatens her, for at the rise of the curtain it is noted that Canby has passed up his Cooper-Macy connection and insinuated himself into the job of hotel clerk, the better to carry forward his machinations. But here again he is blocked, for the "hired girls" are there as chambermaids to check his every move. Forced into a bold game Canby robs a guest, and slips a pearl necklace into Jennie's pocket, where it is discovered.

This introduces a trial scene, the judge sitting in the hotel lobby. The program covers this point very gracefully by explaining in a foot note that this picturesque performance is quite commonplace on Long Island, but the serio-comic judge seems to feel the inadequacy of the explanation, because he takes the opportunity to observe that the court house has just burned down.

It takes only a change of clothes to make lawyers of the chambermaids who appear to defend the heroine. The villain states the case of the prosecution clearly and it looks dark for the heroine, until "Jimmie" Russell points out to his Honor that Canby is the real culprit. At one point Russell makes a pathetic appeal for clemency to the court. The violins sobbed and wailed their most melancholy notes, and "Jimmie" tried to look serious, but the audience wouldn't have it that way. If "Jimmie" was funny as an Irish servant girl, the pathetic speech made him a scream and the house doubled itself at the waist, and gasped for breath in exquisite delight. And so he had to go back and play "horse" again.

However, by the operation of farce comedy law the ends of justice were served and Canby went to jail while Jennie regained her liberty, and it all ended happily, except that the orchestra leader who had sat through the mess since Monday looked a little bit more worn and tired than usual.

There is a miniature chorus of six girls who livened things up a bit with a couple of musical numbers during the third act. They were nice looking girls and one was inclined to wonder why they were not made more prominent. *Rush.*



# CENTURY GIRLS.

"The Century Girls" at the Dewey this week is a good burlesque show. It is under the personal direction of John J. Moynihan, and Mr. Moynihan has taken precautions to supply good entertainment in all but the chorus. There may be twelve choristers. Wednesday afternoon but eleven appeared. Of these there is not what may be termed a good looker among them, and they are not well drilled.

In the first few numbers the same steps, motions and manoeuvres are gone through. The "manouvers" consist of the girls lifting up the hems of their short skirts, and attempting to be coquettish.

The loss of looks in the chorus, though, is more than atoned for by the presence of May Belle and Isabelle Hurd, two blonde young women. No one is featured in the organization. A leader among the men or women can not be designated. In the program Frances Bishop is named first, but no one would choose Miss Bishop to head the party. She may be lively, and indicated as much at odd moments when not really in action, but beyond singing a couple of numbers discordantly, Miss Bishop does nothing, making a better leader of the chorus than of the show.

The ensemble singing is not pleasing at any time, excepting in "Schnitzen Baum," a song taken at fast tempo by Jack Marshall, to whom it is allotted. Mr. Marshall leads the girls behind him in this number, and it is remarkable what he does with them vocally when they so woefully fall down afterwards.

Two pieces have been written by Sam Rice. Technically the opening, "The Hotel Thespian" is much the better, but the burlesque "A Thief in the Night" brings more laughter. This may be caused by some of the comedy inserted. At times it is rough; at others reminiscent, and a great deal of the dialogue has been interspersed with "hell." It is in use so often the value is lost, if that swear word ever has value to a legitimate comedian.

In "The Hotel Thespian" the lines of the book seem to be closely followed, and there is a story which is brought up to the finale. Stage celebrities are impersonated by the cast, and May Belle makes the role of Rose Stahl the more prominent, although Jack McCabe could cause his "Jennie" (Jimmy) Russell to stand out did he give more care to the imitation.

Mr. Marshall as a German seems to be an excellent comedian, but will not take himself seriously as such. He is especially noticeable in the opening without making any try for attention.

Tom Barrett is about the best of the men as a "dope fiend." The program says Mr. Barrett "looks like June McCree"—and so he does—somewhat. In the "Opium Tree" number, sung by Mr. Barrett, there is a green spot light on him, for no reason as far as known, and again in the same selection, where an "effect" is tried for with the chorus, the stage is not darkened sufficiently to bring it out.

Listed to play "Ben Steal," Bert Bohannon did not appear, nor did Bohannon and Corey sing illustrated songs in the olio, although May Corey may have been in the pieces. She had minor parts, and in the numbers sung by her, her voice

suggested practice at "pictured melodies" that Western description of illustrated songs which implies so much, but means so little.

There are a great many songs during the progress of the show, and any number of changes of costumes, several quite pretty. In "Lulu and Her La La" the girls wear spangled hats above a pink and green dress. They do not look well in it. The second change of costume takes place on the stage. "Neath the Old Cherry Tree," sung by Miss Hurd, follows "The Opium Tree," making one tree too many. Either the song does not fit Miss Hurd's voice, or her voice doesn't fit the song, for at the high pitch it gives her poor returns. This again happened later, although Miss Hurd did rather nicely with a musical selection in the olio, when she and Charles Levine appeared.

Most of the numbers are taken by Miss Belle, who is lively, pretty and dresses well. The costuming of "Splash Me," sung by her, is bathing suits, unusually attractive. Several encores were given for the numbers. Often a repetition was demanded, not the customary hand-clap or two, but applause which prevented the action continuing.

Ed Brennan, who played an old maid part without growing extravagant, sang "Man, Man, Man," which he might make more of. When "Happy When the Band Plays Dixie" was sung, some of the chorus girls insisted on saying "I Wish I Were in Dixie," while others repeated "I Wish I Was in Dixie." They ought to get together for a decision, and sing it uniformly.

Tights are very much to the fore in the burlesque, with Miss Hurd making a striking appearance in a black suit. For the finish, there is an Oriental dress adopted while the final song is sung, and the girls slip in a little "cooch" movement. It is not wildly diverting, but holds the house in anticipation.

Besides the superfluous use of the swear-word, there is a reference to Alice Roosevelt which should be taken out. It did not receive a ripple or a hand on Wednesday afternoon, so of what earthly use is it? Besides, the remark is in extremely poor taste. There are one or two bits of business in the burlesque which might be dropped, particularly the toy balloons.

There is another piece of new play here, though, that of a chorus girl in pretended anger at a comedian, and this should be worked up to a number by itself. It is different from the "quarrel scene" in "Roseland."

The Burns-Moir fight pictures are featured this week. They are the same as first shown at Hammerstein's, and believed to be genuine, but are good enough, whether real or not. It has been said by a pugilist who knows Burns that he is not in the picture, but it seems impossible the series could have been "faked."

Louis Pritzkow opens the olio with impersonations of William J. Scanlon and Fritz Emmett singing the songs they were so famously identified with. It sounded good to hear "My Nellie's Blue Eyes," and Mr. Pritzkow also sang his own composition "Papa's Baby," with an improvisation of his own also in a doll. It is a very pleasant act for the olio, but Mr. Pritzkow appears to lack confidence both here and in the pieces.

# CHAMPAGNE GIRLS.

The Jacobs, Butler & Lowry show has undergone a much needed revision since its appearance at the Dewey a few weeks ago, and in its present form passes with a fair margin as an acceptable burlesque entertainment. To be sure, the opening piece is a bit talky, and is padded out from a rather weak farcical idea with familiar burlesque material, but the stage is being run with better speed, and the company appears to be working with a greater interest in its business.

The improvement is almost entirely in the manner in which the pieces are played. In text and business neither has undergone any particular reconstruction. Several new numbers have been interpolated and the score brought more nearly up to date, and this in itself helps the show vastly, but the equipment is about the same as when the outfit started out for the season. There are several new faces in the chorus, too, and that organization seems to be under better discipline than formerly.

Hollis and Kenny are the principal comedians, Kenny as a bell boy and Hollis with a straight role. They have rather weak parts and their newness in the company is to be considered in the work they do. Even with these handicaps they get along nicely and keep the laughter going fairly well.

Marie Fisher has two new numbers, one in each piece. She has a big voice of agreeable enough quality and under her leadership "I'd Like to Meet the Man Who Wrote 'The Merry Widow' Waltz" became one of the musical hits of the show. Another ensemble number that took second place was "His Day's Work Was Done," by Charles Saunders. Miss Fisher does not appear prominently otherwise.

The burlesque is far ahead of the first part in laughing value. It is straight burlesque, a succession of "bits" and numbers, and not encumbered with a farce comedy plot. The comedy bits are well thought out, and the familiar material does not intrude unduly.

Eleanor Revere and May Yuir make a striking pair of soubrettes, although a bit statuesque to be so classified, and handle their musical numbers neatly in the pieces, beside doing a prettily dressed "sister" act in the olio. They have three changes for the latter and could with profit discard the unsightly blue silk coats in which they appear for their final song. The suits worn just before are pretty enough to stand repeating. *Rush.*

Following him, Barrett and Belle seem to be giving a travesty on Mr. Pritzkow's composition, although it is not. They call themselves "Two Regulars" in "Only a Volunteer," with changes of costumes, and barring a "milk bottle," likewise a little old-time dialogue, do very well and are an addition to the show, Miss Belle's good looks again becoming noticeable here, but she should not wear an evening gown before a street scene, their own "drop."

"The Century Girls" classes well up in the burlesque shows seen to date. It is different from the large majority, and that goes a long way these days. *Sime.*

# HIGH ROLLERS.

After an unusual number of experiments in the early part of the present season, it has come to be a fairly well established principle that the talking farce does not make good burlesque entertainment. An inspection of "O, What a Night!" and "The Devil Dodger" at the Olympic this week will go a long way toward strengthening that conviction.

The former is a two-act arrangement, which was in use by the same organization last season when it made a two-act piece. Now it is condensed to an opening piece of 40 minutes or so. It is all talk and not very funny talk at that. Without a single dialect comedian the burlesque comedy element is sadly lacking, and a stage arrangement which does not allow the chorus half an opportunity to accomplish its important part of the entertainment further reacts against it.

To tell the truth the burlesque is not a great deal better, except that it furnishes better opportunity for the exploitation of chorus numbers. But here again the great proportion of the cast works straight and the absence of a "Dutchman," Irishman or Hebrew to supply the usual clowning leaves an aching void in place of the accustomed comedy.

John Jess, the principal comedian, has a role in the first part that could be played without change of any sort on Sunday and still be within the legal restrictions. And he is one of many. Frank Collins has a very similar part and plays it badly. He delivers his lines without expression and is amateurish in his bearing. Harry Bartlett and Pete Kelly as waiters act like property men impressed into speaking parts.

Lillian Thelma Alton in blue tights is fairly impressive in the burlesque, thanks to a well-turned figure and a voice that would be agreeable if she did not strain after high notes, but in long skirts and a straight part during the opening piece, she was very ill at ease. Dale Wilson alone of the women principals was given half a chance in the opener. She had not a great deal to do, but at least she was permitted to wear her appropriate soubrette costumes and kick about. During a change of scene she led a number in "one." The quicker this bit is lost the better. The girls wear an unwholesome looking Indian costume and the song is not worth while anyway. This is almost the only opportunity offered in the whole opener for a chorus number, and the least the producer could do would be to make it pretty and attractive. After he has made this change, the manager should turn his attention to the finale of the first piece, where the curtain descends to the dirge-like tones of an operatic selection.

At the opening of the burlesque, there was an enlivening flash of naughtiness, when the chorus girls appeared in the "altogether" for a second or two. But by that time the audience was half asleep and when they woke up to the fact that something was going on, it was over and the proceedings relapsed into dullness again. From then to the finish the comedy consisted of the old farcical arrangement of entrances, exits and conversation punctuated at intervals by numbers. The numbers were reasonably well done, but the rest was extremely tiresome.

"The High Rollers" need revision, and need it badly. *Rush.*



## BLUE RIBBON GIRLS.

Hyde's "Blue Ribbon Girls" is a specialty show rather than a burlesque production. Nine acts are introduced from time to time during the progress of the action of the two-act piece, "Broken Brokers," which name has no very apt application to the plot, and the pieces do not figure as importantly in their relation to the whole entertainment as is the custom.

It is very evident that the book has undergone many radical changes since its original production. There is now no more of the plot in evidence than is absolutely necessary to tell the bare thread of the story. The rest of the show is padded out to the required running time by "numbers," comedy "bits" and specialties, particularly specialties.

Richy W. Craig is the principal, as he is the sole comedian of the company. He makes the German part funny in his familiar way, but does a good deal too much of the tangled talk matter and toward the end becomes extremely tiresome.

Barney Williams plays opposite Craig in a second German role, but he gets very little out of it beside feeding the other. Tommy Odell is unconvincing as an Irishman and Harry Niemeyer, who doubled up with the latter for an olio number, was scarcely noticeable in the pieces. That was the roster of male principals, this department being weak both as to quality and quantity.

The show is better provided in the matter of women, although the selection could be much improved even here. May Crawford and Dorothy Blodgett make up a sprightly "sister" team. Their singing is agreeable and they could dance more than a little if they but tried. They are used merely to lead numbers or to dance and sing alone, having no parts in the pieces worth mentioning.

The Weston Sisters do well enough in their specialty. There is endless humor of the rougher sort in the clowning and talk, not to speak of the burlesque boxing bout, but they are not constructed along soubrette lines, although one was cast for that part. The other played a semi-straight role, which suited her. A yodling song, part of their act in the olio, was one of the best liked things of the evening.

Vi. Holmes contributed a solo dance which did nicely enough, but thereafter retired to the chorus and was no more heard of, except as leader of a song and dance or two.

Lawrence Crane and Company, illusions, did extremely well rather late in the proceedings. Crane has provided extraordinarily rich stage settings for his act. There are three imposing illusions, the stage for each being set behind a drop in "two," while Crane keeps his audience amused with simple tricks and patter, working in "one." He has ready wit and his talk is amusing enough to keep the number alive throughout. His trunk escape is a perfect illusion, notwithstanding its simplicity, although he takes rather too much time in the preliminary announcement.

The Four Casting Dunbars are not seen hereabouts as much as they might be. They have a very pretty aerial number with a good applause-getting finish in a double. Craig gave his old phonograph act.

Rush.

## HAMMERSTEIN'S.

A straight variety bill was the holiday week attraction at the Victoria, with Eva Tanguay as the headline attraction. Without any extraordinary feature to command special attention it ran off smoothly and with an exceedingly good average of light entertainment.

Scott and Whaley, colored singers and dancers, opened the show and did unusually well in that position. The comedian has an effective method of dealing his funniments and the pair keep their comedy well to the fore. The dancing of both men is clever, particularly the loose eccentric steps of the comedian, and the "straight" man is content to do the feeding without making any effort at pose or polite pretense.

Jimmy Lucas replaced the Murray Sisters, the latter being compelled to close owing to illness. Lucas's imitations were well received at the Christmas matinee. He has a snappy gingery way about him that wins the good feeling of the audience, although at his entrance his bearing rather threatens a George M. Cohan impersonation and his manner throughout is a bit suggestive of that comedian.

Gracie Emmett and Company come around again for their 'steenth return engagement. "Mrs. Murphy's Second Husband" has lost none of its laughing value by repetition. It is a really enjoyable sketch, thanks to Miss Emmett's admirable character drawing of the Irish woman without the common grotesqueries.

Imagine James J. Morton doing impersonations. He did, though, three of 'em. They were even funnier than his ridiculous patter. The last one was the best. He announced "Harry Lauder, the eminent Scotch comedian," and then proceeded with a burlesque bit of dialogue running "If you doan vant her, I vant her!" etc., and the rest of the appropriate ravings.

Will Rogers followed. Rogers attains classification as a comedy talking act, with a good deal more certainty than a host of others who bill themselves that way. His incidental remarks are fresh and breezy as can be and the act runs along entertainingly. Rogers affects not to take himself seriously, and therein lies the novelty of his attitude.

The Meredith Sisters hold to their familiar singing repertoire with the same scene and costume changes, and Felix and Barry scored one of the laughing hits of the show with "The Boy Next Door."

Miss Tanguay continues "not to care" with her old enthusiastic energy. Also nothing worries Miss Tanguay—not even public calumny, an incident of which she makes mention in neat lyric rhyme. Indeed there seems no good reason why she should worry as long as vaudeville audiences give her such welcomes as that at the Victoria Wednesday afternoon.

The Ellis-Nowlin Troupe stole a little of the "cyclopic comedienne's" thunder by having one of the knockabout comedians murmur querulously after taking one of his hardest falls "I don't care." The Ellis-Nowlins closed the show with their whirlwind knockabout acrobatics satisfactorily, and the audience stayed through the Burns-Moir fight pictures, now in their second week at this house.

Rush.

Fleta Jan Brown, in private life Mrs. Herbert Spencer, has joined the Witmark staff of song writers.

## COLONIAL.

The first half of the Colonial bill this week seems almost too good to be true after the dearth of good vaudeville floating around New York City lately. Could Dave Robinson, the Colonial manager, had transposed the two sections of his program this week the audience would have remained seated, awaiting the next show.

Three new numbers, all under New Acts, commencing with Eugene Jepson and Company in a Geo. Ade sketch (No. 3), followed by Laddie Cliff, and concluding with Horace Goldin, who closed before the intermission, were successful.

Just before the three appeared Annie and Effie Conley, practically a new "sister" act. The girls, a pretty couple, are billed to sing "story songs." It's good billing, but the Conley girls don't live up to it. The opening number, "Miss Hortense," may be a "story song," but the taller of the two sisters should remember that a story to be understood must be distinctly told, and she might drop the operatic attempt for an understandable reading. Also, there is no rule of stage etiquette requiring a good looking girl to wear a "beautiful mark," nor is "Much Obligated to You," strictly speaking, a "story song."

The shorter of the two works very nicely after Mabel Hite in a song called "Old Man Moon," similar also to Miss Hite's "Goblin Man," and this younger girl is altogether so pleasing she seems prettier than her sister before the act is half over. Three different costumes are worn, the third by stripping off the green covering for an Irish song, leaving simple, handsome white dresses underneath, while the opening in yellow costumes with hats of same color is a departure for this kind of act. Annie and Effie Conley can have a number to be placed with any "sister" team at the top of the list if they will just exercise some good judgment in the selection of their songs.

The opening card was Ollie Young and Three Brothers in hoop rolling, too strong an act for the position. The boys are passing the hoops more swiftly than ever, and stand alone in this division. The music in use is lively, and there is boomerang throwing besides. More time could be given to the boomerangs. It is interesting, and the audience would gladly receive it. The dressing scheme of the Youngs is striking and effective, red riding or golf suits apparently, worn without coats. It might dress the act even more prettily were long riding boots worn, with red swallow tail coats and high silk hats. It would certainly dress up the stage wonderfully.

Opening the second half, Rice and Prevost scored as hard; the applause held up the act to follow. Jimmy Rice has more new pantomimic business, and is becoming a pantomimist of a fine calibre, giving every expression to his white-coated countenance. Prevost remains the most graceful ground acrobat on the stage, and the act is as valuable to-day as ever.

For a return date "The Six English Rockers" found favor. Nellie Florede, who leads, was in better voice than last week at Hammerstein's, but does not do much with "I'm a Regular College Chap" while in boy's dress. Perhaps a different song and dress would help this part, and also perhaps if the girls would disappear through the hanging costumes in the "Modiste's Emporium," it would give a

## KEENEY'S.

"The night before Christmas," and all that goes with it may be all right for some people, but it is certainly a doleful evening for the manager.

If the business was bad in the New York houses it is easy to imagine what it would be in Brooklyn, "the city of homes." Keeney's boasted just ten people on the lower floor at eight-thirty, counting the girl who is head clerk of the candy counter. At nine o'clock two men came in and one woman left, making the grand total eleven. They must have looked like a Monday morning rehearsal to the artists.

LaMont's Dog and Monkey Drama (New Acts) is the only item on the bill not familiar to New York.

Clarence Sisters opened with their neat singing and dancing specialty. The sisters are nice looking, plump little misses and nimble steppers. A change of costume and one more singing number would add the needed variety.

The Ritchie Duo, formerly the larger half of the Barber-Ritchie Trio, are showing for the first time since their foreign tour. Miss Ritchie makes a pretty appearance in a becoming costume of red, and goes through the regular routine of bicycle tricks with an ease and grace most pleasing. Mr. Ritchie is using most of the comedy effects employed in the old offering, and they are still good for laughs. The back wheel with shoes on each spoke aroused about the only enthusiasm apparent during the evening.

John F. Clark did about all he knew and a little more in his efforts to please the eleven (there were eleven when Mr. Clark appeared), and "got them" with the "extem" song, a "sure fire."

Josephine Ainsley is a stately comedienne with a wealth of light brown hair dressed in the height of fashion. Her "puffs" would have caused talk if there had been any women in the theatre. Miss Ainsley has a good voice for songs of the lighter order and knows how to deliver them. The young woman's success will depend entirely upon having proper selections.

Barney Fagan and Henrietta Byron sang and danced in their usual pleasing manner.

The Smith-Bowman Trio offer a colored singing and dancing number that pleased.

Dash.

better finish to the second scene. The manner in which the ending was accidentally worked on Monday evening should be retained. The girls swung over in the rockers in one-two-three order, all going over for the continuous revolutions after the fifth had joined the others, and it went much better than the usual closing.

A "straight" singing act is Spenser Kelly and Frederic Rose, two men with exceptional voices, one tenor and the other baritone, blending well, but their songs are too severely "straight." It is surely enough as it is without concluding with the "patriotic" "Dixie."

The Dollar Troupe closed and once in their acrobatic stride, were strongly liked. The ship scene, while a variation of the familiar acrobatic troupe setting, falls down on the comedy, even with the insertion of a Hebrew and Irishman. The youngster of the act takes many "twisters" from shoulder to shoulder, and his "double and a twister" for the finish is a striking acrobatic feat.

Sime.

## NEW YORK.

It's not an especially attractive bill considering the season, although it runs nicely in a mildly interesting way. The entertainment would be infinitely better for a larger proportion of comedy acts, the present selection running very much to straight and semi-straight numbers. The lack of a star feature and the close approach of Christmas probably combined Monday night to bring about what was easily the smallest audience that has greeted an opening since the New York played vaudeville.

Notwithstanding the absence of Trixie Friganza from the bill the show ran until after 11 o'clock. The only change in the order was a shift of Fred Niblo from opening the intermission to No. 4, following Josephine Cohan, both numbers being held over for the second week.

Marguerite and Hanley opened the show with their acrobatics and equilibristic feats. The woman acts as understander in a first-rate series of hand-to-hand feats. She is a stocky young person of extraordinary muscular development, and her weight seems to rob her of graceful bearing. The pair have a good closing trick and left the stage to real applause.

Frosini, "the wizard of the accordeon," justly and aptly so termed, scored solidly in a poor position, and Josephine Cohan and Company did extremely well with the comedy sketch "The Girl of 'The Times,'" thanks partly to her peculiarly pretty and graceful dancing, of which the audience had only a glimpse. It would fain have had more of this. The sketch runs its course quietly with only a fair average of laughs in the dialogue, but a swift and unexpected denouement is ample compensation for the absence of rougher laughing values.

Fred Niblo has changed his monologue for the second week's stay in this house. It was hard to get the audience started toward a demonstration of approval, but when he had wakened them up, they responded cordially and forced a little curtain speech. In delivering his talk Mr. Niblo assumes a confidential attitude toward his audience that is immensely effective. The new text bristles with point, and is handled with Niblo's old unctuousness of manner.

Hardeen (New Acts), who plays his first Metropolitan engagement, closed the first half. Jewell's Manikins was one of the hits of the evening. A new opening has been arranged with pretty effects and a ridiculous "Teddy bear" dance, was a highly appreciated feature.

Jack Norworth is singing two new songs of a topical flavor with no end of up-to-the-minute verses. One verse of "This Is No Place for Me" will be subjected to censorship in some houses. The text of his discourse is the same mingling of new and old Norworth patter. It went extremely well.

Hill and Silviany closed the show. The routine is away from that of most of the other cycle turns, and the presence of an especially attractive woman, an altogether charming figure in white tights, goes a long way to make the number interesting. Arthur Hill handles a striking specialty with smoothness and certainty, and dresses for his semi-acrobatic specialty as well as though he were playing a "straight" speaking part in a legitimate comedy. *Rush.*

## UNION SQUARE.

"The Star Bout" is the attraction at the Union Square this week. There is just about enough melodrama in the playlet to satisfy. Taylor Granville gives a first rate performance and the supporting cast is adequate. Laura Pierpont as Mayme Brady is pressing the star hard for first honors, her work standing out boldly.

Joe Welch is rather hurting his otherwise splendid dialect stories by going in for parodies at the finish. Mr. Welch is a finished artist and the decent to parodies has a tendency to cheapen his offering. It may be that the comedian has found the present material, which is not up to his usual standard, is not strong enough to carry him through alone. If such is the case new material should be the answer, not parodies.

Lind has a few new scenic changes to offer. He is now using a short film of pictures to fill in the wait before his final dance. There is also a new costume creation for the opening number that is a wonder. The impersonator had no difficulty in holding his audience, and the buzz in the house after he removed his wig more than made up for the lack of applause.

Vinie Daly showed a couple of corking costumes. Miss Daly carries her own velvet drop which sets off her dainty costumes to the best possible advantage. Her dancing, of which there is a goodly variety, was received enthusiastically.

Hassan Ben Ali's Troupe of Arabs put an amount of life and dash into their work that is nothing short of amazing. The fast work at the finish with every member of the troupe in action had everyone in the house sitting on the edge of his seat. Much of the pyramid work could be cut to make way for the ground work.

Ethel Macdonough, the "Girl Behind the Drum," has a pleasing specialty that makes its strongest bid through its novelty. Her xylophone was in bad voice Wednesday afternoon, at least something was the matter; it may be just possible that the orchestra was at fault. There were two or three other numbers on the bill with whom the orchestra didn't agree. Rather late in the week to be having trouble with the music.

The Althea Twins when they got down to their acrobatic dancing were well liked. They are not very strong in the voice department, but the acrobatics and dancing easily makes up for the shortage.

The McCarvers have redressed and improved their specialty greatly since first shown early in the season. In its present shape the offering will stand comparison with any in its class.

Two Juggling Barretts introduce a bit of a novelty in their boomerang hat throwing. The work has been shown before, but never in as advanced a form as by the Barretts. It forms the main portion of the offering and it passes through nicely.

Harry Corson Clarke and Company caught a fair percentage of laughs with their more or less amusing skit "Strategy." Lyons and Parks are under New Acts. *Dash.*

The Darnett Brothers and Miss Sylvia, a foreign act imported by Richard Pitrot, opens up the Western States Vaudeville Association time at the Empire, San Francisco, Jan. 6.

## PASTOR'S.

A glance over the various vaudeville bills at the local theatres for the past couple of weeks would seem to indicate that there is a scarcity of acts in "one." Pastor's has not been unaffected. A Pastor bill of more than average merit is suffering on this account. Harry Thomson is the only act on the program all in "one." "The Mayor" is following pretty much the same routine as when last seen and was the usual riot at this house.

Williams and Melburn were a substantial hit with their musical and talking specialty. Miss Melburn has a pleasing voice, handled with judgment. She is injuring her appearance by wearing an unbecoming gown. Mr. Williams makes a good light comedian and contributes a quantity of first rate banjo playing. His dressing is a little out of the ordinary, being exaggerated just about enough to be funny.

Les Jundts, a special feature, offer a neat equilibristic act, well liked. The young woman is a bright, snappy little worker, with plenty of magnetism. Her willingness and engaging smile put the pair in the good graces of the audience, and the several striking head balancing tricks did the rest.

Murphy and Dunn are back again, well down on the bill, where they belong. The Irishmen are big favorites, and had no difficulty in holding down the position. They are among the last of the old-time Irish comedians, and the reception proved the audience liked this style of entertainment as well as ever.

Flatow and Dunn were the only ones of the early acts to gain distinction. They cling pretty closely to the old style minstrel blackface, but manage to make it go with some first rate soft shoe dancing. The woman has a good "coon" dialect, and contributes most of the dancing. She should take more pains with her make-up, and the dressing could also be improved. Mr. Flatow does some simple tumbling and handles the negro character nicely. The pair do better than the average early entertainers at Pastor's.

Barrington and Martellea, in a sort of a Mistress and Slavey arrangement, devote much of the time to travesty. The Mistress is stage struck and has a few minutes to run over her lines before somebody comes or the play begins or something like that is about to happen. She presses the slavey into helping out, and what follows is supposed to supply the fun. The Pastorites get no less than two of these travesty things a week, and they have to come pretty good to reach at all. The Misses Harrington and Martelle missed.

It was hard to tell just what the Turners were trying to do. The man put on a short skirt, perhaps expected to cause much mirth. The woman did some rather good acrobatic dancing and high kicking, a saving grace.

The Two Hennings opened. The Zoyarras, Zamloch and Company, the Charron-Moran Company and Una Clayton and Company are under New Acts. *Dash.*

The engagement of Harry Cooper, the comedian of the Empire City Quartet, to Dora Lazarus, a non-professional, is announced. A reception will be held next Sunday, Jan. 5, in the ballroom of the Alhambra, Harlem, and the wedding has been set for next June.

## TWENTY-THIRD STREET.

It was the night before Christmas  
And all through the house  
Nothing but empty seats.

That's a Billy Inman bit of verse, for the most part deliberately stolen from some one who must have composed the original after visiting a theatre on Dec. 24. That day should be declared a national holiday for thespians.

Tuesday evening at Twenty-third Street it seemed more like a convention of undertakers than a vaudeville audience. The few people in the theatre had a lonesome look. Whether they chanced in the house to dodge their creditors or to evade the purchase of Christmas presents, of course, one couldn't tell, but their very presence might have been deemed antagonistic to the performance.

Frankie Bailey drifted in, occupying a stage box with a couple of escorts, and watched the mournful proceedings. In the rear of the house a manager from a New Jersey town followed the show closely in order to obtain a "line" on the acts.

It might surprise the manager to know the only act he expressed himself about said they would not play his town if he paved the stage with thousand-dollar bills. Mr. New Jersey manager remained for all of the show, and at least he was in New York City.

That fact must have been a balm to the artists on the bill also. What must Christmas Day be in the tanks? Some of those places where the inhabitants break loose once yearly, selecting Christmas as the occasion, when they can safely drink a glass of cider.

And the artist must listen to the prominent citizens telling each other what the children said when they saw their presents, and how Joey screamed at 5:30 a. m. with joy, waking up the family, who then arose to see the pin-wheel papa had bought Joey for use next July.

It can't be quite as bad in a large city, but the Twenty-third Street crowd was little short of frozen. They seemed to be dreaming, but none of the acts complained. It was expected probably.

Another point in favor of the actors was that they did not slight their work. Applause and laughter were both there, but it did not sound real, for who can be in a theatre and still be happy and sober on Christmas Eve? New Year's sobriety is held back on probation until after the performance, but that is different.

In "Taking Chances," the Dolan and Lenharr sketch, there is a Christmas tree as a "prop," but the audience was so ashamed of itself, it declined to notice the coincident.

The bill at the Twenty-third Street house this week is composed of Maddox and Melvin McKenzie and Shannon, Batty's Bears, "Big City Quartet," Dolan and Lenharr, McMahon and Chappelle and their "Pullman Porter Maids," Walter C. Kelly and "Our Boys in Blue." *Sime.*

Gussie Nelson, of Hanson and Nelson, had a visit from a reversible Santa Claus this week. The Santy who remembered Miss Nelson removed her \$100 fur muff, and she will give up her hopes for next Christmas to know where it is.



# SCHROEDER AND MULVEY

Under the Direction of MISS JENIE JACOBS, 1402 Broadway, New York

## VARIETY ARTISTS' ROUTES FOR WEEK DEC. 30

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from DEC. 29 to JAN. 5, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. When an address follows the name the act is "laying off" for the week and may be written or telegraphed to accordingly. All addresses are furnished VARIETY by artists and may be relied upon as accurate. Addresses care managers or agents will not be printed.)

"B. R." in the list indicates the route of the burlesque company named, with which the artist or act is with and may be found under "BURLESQUE ROUTES."

**A**

Abram & Johns, Polli's, Springfield.  
Abbott-Andrew Co., 207 W. 38, N. Y.  
Adamini-Taylor, Empire, Hoboken.  
Adams, E. Kirke, & Co., Fitzgerald, Ga.  
Adams Bros., Imperials, B. R.  
Adams & Drew, 281 W. 43, N. Y.  
Adams & Kirk, Lady Birds, B. R.  
Addison & Livingston, Palmetto Beach, Tampa.  
Adler, Harry, Park, Alameda, Cal., Indef.  
Adler, Flo, Orpheum, St. Paul.  
Ahearn, Chas. & Vesta, Empire, Cleveland.  
Ahearn, Charles, Golden Crook, B. R.  
Abern & Baxter, Bachelor Club.  
Abernas, The, 290 Colorado, Chicago.  
Aldo & Vannerson, 331 Roebeling, Brooklyn.  
Alt & Peluso, High Jinks, B. R.  
Alpine Troupe, Majestic, Montgomery.  
Allen, Eva, Ideals, B. R.  
Allen, Josie, 306 W. 112, N. Y.  
Allen & Biscoe, Proctor's, Albany.  
Allaire & Lind, Bijou, Superior, Wis.  
Allen, Pearl & Violet, Polli's, Bridgeport.  
Allister, Harry, 11 Rue Geoffrey Marie, Paris.  
Alvora, Zoeller Trio, Orpheum, Mansfield, O.  
Alvora, Golden Crook, B. R.  
American Dancers, Six, Keith's, Newark.  
American Newsboys' Trio, Wisconsin Hotel, Marinette, Wis.  
Americus Comedy Four, Orpheum, Allentown.  
Ampere, Electrical, Miss N. Y., Jr., B. R.  
Anderson, Carl, Bowery Burlesque, B. R.  
Appale's, Animals, Trent, Trenton.  
Apollo Orch., Century Club, Elkhart, Ind.  
Appollos, The, 65 8th Ave., N. Y.  
Anderson, Richard, Orpheum, Sioux City.  
Archer, LaDella & Davey, Jolly Girls, B. R.  
Ardo & Eddo, 317 Hoyt Ave., Astoria, L. I.  
Arlington Four, Orpheum, San Francisco.  
Arizonas, The, 148 W. 68, N. Y.  
Armstrongs, Three, Academy, Pittsburgh.  
Arminta & Burke, 519 Ringgold, Cincinnati.  
Arnold, Lucia, Boston Belles, B. R.  
Arnott & Gunn, 215 6th Ave., N. Y.  
Astrellas, The, Chase's, Washington.  
Ashton & Earle, O. H., Brownsville, Pa.  
Atkinson, Geo., Star, Jeannette, Pa.  
Auberts, Les, 14 Frobel Str. III, Hamburg, Ger.  
Auburns, Three, Orpheum, Troy, O.  
Auers, The, Lyric, So. McAllister, Okla.  
Austin, Claude, Vernon, Mt. Vernon, O.  
Austins, Great, Rockville, Conn.  
Austins, Tossing, Palace, Perth, Eng.  
Avery & Pearl, 653 Wash. Boul., Chicago.

### B

Reader La Velle Troupe, 383 Christiana, Chicago.  
Baggesons, The, Orpheum, Salt Lake.  
Bailey, R. N., Avenue, Clariton, Pa.  
Baker, Nat C., 32 Division, N. Y.  
Balno & Shaw, Hippodrome, N. Y., Indef.  
Banks, Chas., Boston Belles, B. R.  
Barton, Joe, Bohemians, B. R.  
Barrett, Grace, Pat White's Gaiety Girls, B. R.  
Barrett & Belle, Century Girls, B. R.  
Barrett, Charles, High Jinks, B. R.  
Barry, Katie, 541 W. 158, N. Y.  
Barry, Mr. & Mrs. Jimmie, Orpheum, Indianapolis.  
Barto, Eddie, Rollickers, B. R.  
Bartlett, Al, Hunt's Hotel, Chicago.  
Bates & Neville, 46 Gregory, New Haven.  
Baudette, Billy, 1401 Drayton, Savannah.  
Beattie, Juggins, Howard, Huntington, W. Va.  
Bedell Bros., O. H., Watertown, N. Y.  
Bedini, Donat, & Dogs, 229 W. 38, N. Y.  
Beecher & Maye, Hippodrome, Pittsburgh.  
Belford Bros., 223 First, Jersey City.  
Belford, Allan G., Washington, N. J.  
Belmont, Harriette, Jolly Girls, B. R.  
Belloc, Belle, Majestic, Chicago.  
Bell Boy Trio, 19 Stuyvesant, N. Y.  
Bell, Frank, 1553 Broadway, N. Y.  
Bell, Norma, Trans-Atlantics, B. R.  
Belmont & Brennan, Imperials, B. R.  
Bensons, Musical, Genl. Del., Chicago.  
Bentley, Harry, Imperials, B. R.  
Benton, Maggie, 136 Taylor, Springfield, O.  
Berkes, The, 409 W. 30, N. Y.  
Bernard, Cassie, Rose Sydel, B. R.  
Bernier & Stella, 22 Howard, Providence.  
Berzac's Circus, Orpheum, Omaha.  
Berry & Berry, Majestic, Chicago.  
Beyer & Bro., 293 Henry, N. Y.  
Big Four, High School Girls, B. R.  
Big City Quartet, Croy & Bay 25, Bensonhurst.

Bijou Comedy Trio, Watson's Burlesquers, B. R.  
Bingham, Kittle, Orpheum, Troy, O.  
Bingham, Orpheum, Troy, O.  
Binney & Chapman, Garden, Memphis, Indef.  
Birch, John, 133 W. 45th, N. Y.  
Bishop, Frances, Century Girls, B. R.  
Bissett & Miller, Polli's, Waterbury.  
Bixley, Edgar, Boston Belles, B. R.  
Black & Leslie, Majestic, St. Paul.  
Blanchard Bros., 61 W. 28, N. Y.  
Block, John J., Harry Bryant's, B. R.  
Blue Cadets, 51 Hanover, Boston.  
Blush, T. E., 3241 Haywood, Denver.  
Blanchet Bros. & Randolph, Watervliet, N. Y.  
Bobker, Henry, 63 Forsyth, N. Y.  
Bohannon & Corey, Century Girls, B. R.  
Boises, Five, 44 Curtis, Grand Rapids.  
Bottamley Troupe, Circo Bell, Mexico.  
Boulton & Quinn, O. H., Glace Bay, N. S.  
Bowers, Walters & Crook, Bennett's, London.  
Bowery Comedy Quartet, 821 Charles, W. Ho-boken.  
Bowen Bros., Coliseum, Seattle.  
Bowman Bros., 326 W. 43, N. Y.  
Boyce Bros., 874 No. Randolph, Philadelphia.  
Boyce, Lillian, Jolly Girls, B. R.  
Boyce, Jack, Trocadero, B. R.  
Boyd & Veola, Crystal, Milwaukee.  
Bragg, John D., Treadors, B. R.  
Bradna & Derrick, Lyric, Dayton.  
Bradshaw, Chas. H. & Co., Montreal.  
Brady's, The, 721 Copeland, Pittsburgh.  
Brady & Mahoney, Irwin's Big Show, B. R.  
Brien, L. B., Hippodrome, Sheffield, Eng.  
Brennan & Downing, Bell, Oakland.  
Brennen & Riggs, Century Girls, B. R.  
Brantford, Tom, Park Hotel, Port Chester, N. Y.  
Brittons, The, Lyric, Dayton.  
Broadway Quartette, 1533 Bway., N. Y.  
Brobst Trio, Jan. 16-21, Lyric, E. Liverpool, O.  
Brown Bros., N. Y., Hippodrome, Duluth.  
Brooks & Vedder, 210 E. 17, N. Y.  
Brooks & Jeannette, 1602 Madison, N. Y.  
Brooks & Clark, 2464 Patton, Philadelphia.  
Brooks, Jeanne, Parisian Widows, B. R.  
Brown & Bartollett, City Sports, B. R.  
Brown & Wilmot, Savoy, Hamilton.  
Browns & Wright, 344 W. 45, N. Y.  
Browning, Mr. & Mrs., 126 W. 83, N. Y.  
Browning & Le Van, 895 Cauldwell, N. Y.  
Bruce, Al., Treadors, B. R.  
Bruno & Russell, Alhambra, N. Y.  
Bryant, May, Boston Belles, B. R.  
Bryant & Saville, Bijou, Kalamazoo.  
Burke, Minnie, Boston Belles, B. R.  
Burke, John & Mae, Hathaway's, Lowell.  
Burton & Brooks, Fair Haven, N. J.

## BUCKNER

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Buckleys, Musical, 297 Ave. B, N. Y.  
Buckeye Trio, 646 E. Center, Marion, O.  
Burdette, Madeline, 212 W. 44, N. Y.  
Buckeye State Four, 2304 E. 57, Cleveland.  
Burke & Urdine, 119 E. 14, N. Y.  
Burke, Wm. H., 84 Barston, Providence.  
Burnham & White, Jan. 6, Majestic, Madison, Wis.  
Burns, Morris, & Co., 54 Hernen, Jersey City.  
Burtinos, The, 1370 Richards, Milwaukee.  
Burton & Burton, 309 W. 55, N. Y.  
Burton, Matt, 1185 Valencia, San Francisco.  
Burton & Shea, 111 7th Ave., N. Y.  
Burton & Vass, Grand, Madison, Wis.  
Burrows Travers Co., 116 E. 25th, N. Y.  
Busch Family, Excelsior Springs, Mo., Indef.  
Bussier, Walter H., Orphla, Madison, Wis., Indef.  
Bulla & Raymond, Wash. Society Girls, B. R.  
Buxton, Chas. C., Crystal, Menasha, Wis., Indef.  
Byers & Herman, Polli's, Worcester.  
Byron & Blanch, Wash., Spokane.  
Byron & Langdon, Hammerstein's, N. Y.  
Byrons' Musical Five, 5138 Indiana, Chicago.

### C

Cesar, Frank, & Co., 802 Mechanics, Decorah, Ia.

Callahan & St. George, Polli's, New Haven.  
Cameron & Flanagan, Empire, Hoboken.  
Camp, Sheppard, Kentucky Belles, B. R.  
Campbell & Cully, 1633 Bourbon, New Orleans.  
Caldera, A. K., St. Charles Hotel, Chicago.  
Calvin, James, 445 W. 64, Chicago.  
Carple, Mlle., Jan. 6, Temple, Detroit.  
Campbell, W. S., Rose Sydel, B. R.  
Carberry Bros., 1347 E. Oxford, Phila.  
Carberry & Stanton, Bijou, Decatur, Ill.  
Carrillo, Leo, Nyack, N. Y.  
Carr, Jessie, Treadors, B. R.  
Carlin & Otto, Jan. 5, Orpheum, Salt Lake.  
Carroll & Cooke, Hotel York, N. Y.  
Carroll, Joe, 231 Liberty, Paterson.  
Carroll, Great, Fay Foster, B. R.  
Casad & De Verne, 312 Vallee, Dayton.  
Carson & Willard, 2210 No. Lambert, Phila.  
Carson Bros., 168 Bergen, Brooklyn.  
Carter, Taylor & Co., 444 W. 137, N. Y.  
Carter & Taylor, 256 W. 43, N. Y.  
Carter & Waten, 1533 Broadway, Buffalo.  
Cartwell & Harris, 1031 McDonough, Baltimore.  
Carver & Pollard, 1922 W. 6th, Davenport, Ia.  
Crawell, Maude, Gibbons Tour.  
Casey & Craney, C. O. H., Chicago.  
Castanos, The, 104 W. 61, N. Y.  
Chadwick Trio, 229 W. 38, N. Y.  
Chameroys, The, 60 Manhattan ave., N. Y.  
Chandler, Anna, City Sports, B. R.  
Chapin, Benjamin, Lotus Club, N. Y.  
Chester & Jones, Keith's, Phila.  
Christy, Great, Knickerbockers, B. R.  
Christy, Wayne G., 776 8th ave., N. Y.  
Church City Four, Strollers, B. R.  
Clairmont, 2051 Ryder Ave., N. Y.  
Clarence Sisters, Keith's, Providence.  
Clark & Duncan, Lyric, Kensington, Ill.  
Clark, Edward, 1563 Broadway, N. Y.  
Clark, John F., 425 Forest, Arlington, N. J.  
Clarke, Harry Corson, Lamba Club, N. Y.  
Clarke, Wilfred, Lamba Club, N. Y.  
Claudius & Scarlet, 50 Chapin, Canandaigua, N. Y.  
Claus, Martha, 134 Conend, St. Paul.  
Claus & Radcliffe, Trocadero, B. R.  
Clemento, Frank & Eita, Colonial, Lawrence, Cleveland, Claude & Marion, 215 Shurtliff, Chelsea, Mass.  
Clipper Sisters, 466 Blewett, Seattle.  
Clito & Sylvester, Family, Chester, Pa.  
Clive, Henry, & Co., Empire, Paterson.  
Clivette, 274 Indiana, Chicago.  
Coate, Charlotte & Sunflower, 1553 Broadway.  
Cogan & Bancroft, 1553 Bway., N. Y.  
Colleena, Singing, 104 W. 38, N. Y.  
Collins, Eddie, Oshkosh, Wis., Indef.  
Collins, Nina, Lady Birds, B. R.  
Collins, James J., Jolly Girls, B. R.  
Collins & Brown, 148 Kosciusko, Brooklyn.  
Coltons, The, Champagne Girls, B. R.  
Columbians, Five, Majestic, Dallas.  
Connolly & Klein, Empire Show, B. R.  
Comrades, Four, 834 Trinity, N. Y.  
Contino & Lawrence, 240 So. May, Chicago.  
Cohen, Will H., Rollickers, B. R.  
Comerford, Vaughn, Broadway Gaiety Girls, B. R.  
Conn. Downey & Willard, Haymarket Chicago.  
Connelly, Pete, Weast's, B. R.  
Conway, Nick, 207 W. 26, B. R.  
Cook, Billy, Treadors, B. R.  
Cook, Frank, Austin & Stone's, Boston, Indef.  
Cooke & Rother, Bijou, Green Bay, Wis.  
Cooper & Robinson, 70 W. 133 N. Y.  
Cooper, Harry, High Jinks, B. R.  
Cooper, Harry L., Fay Foster, B. R.  
Cosar, Mr. & Mrs., 203 W. 121, N. Y.  
Couthoul, Jessie, 6332 Harvard Ave., Chicago.  
Coyne & Tiffin, Temple, Alton, Ill.  
Courtleigh, Wm., Polli's, Hartford.  
Cottons, The, Champagne Girls, B. R.  
"Covington, Marae," Orpheum, San Francisco.  
Craig, Richy, Gaiety, Phila.  
Crawford & Manning, 258 W. 43, N. Y.  
Crawford & Blodgett, Gaiety, Phila.  
Cree & Co., Bijou, Greenhay, Wis.  
Crickets, Columbia, Cincinnati.  
Criterion Male Quartette, 156 5th Ave., N. Y.  
Cronin, Morris, 21 Alfred pl., London, Eng.  
Cross, Will H., & Co., 440 No. Normal, Chicago.

Crystal, Herman, Parisian Widows, B. R.  
Cummings & Merley, Unique, Los Angeles, Indef.  
Cummings, Thornton & Co., Novelty, Stockton, Cal.  
Cunningham, Al., 200 W. 44, N. Y.  
Cunningham, Bob & Daisy, Star, Scottsdale, Pa.  
Cunningham & Smith, 183 E. 94, N. Y.  
Curtin & Blossom, 91 Newell, Greenpoint, Bklyn.  
Curtis, Palmer & Co., 2096 Nostrand, Brooklyn.  
Cushman & Le Claire, Lady Birds, B. R.  
Cutty's, Musical, 3034 E. Baltimore, Baltimore.  
Cyril, Herbert, Bennett's, Ottawa.

### D

D'Aliza, Flor, Bennett's, Hamilton.  
Dacre, Louie, Parisian Belles, B. R.  
Dagneau & Bruce, Orientals, B. R.  
Daley, James, Parisian Widows, B. R.  
D'Alvini, Rocky Point, R. I., Indef.  
Dale, Wm., Crystal, Elkhart, Ind., Indef.  
Daly & Devere, 115 E. 115, N. Y.  
Dale, Dotty Dainty, 252 W. 36th, N. Y.  
Dale, Sydney, Guy Bro's, Minstrels.  
Dale, Will, Bucklen Hotel, Elkhart.  
Daley Bros., 1379 No. Main, Fall River, Mass.  
Darling, Fay, Lady Birds, B. R.  
Darmody, Harry Bryant's, B. R.  
Davenport, Edna, Yankee Doodle Girls, B. R.  
Davis, Edward, Armory, Binghamton.  
Davis, Floyd, Temple, Boulder, Col., Indef.  
Davis, Hal, & Co., Grayling, Mich.  
Davis, H., Afr-Dome, Murphysboro, Ill., Indef.  
Davis, Roland, Fay Foster, B. R.  
Davis & Davis, Miss N. Y., Jr., B. R.  
Dawson & Whitfield, Jan. 6, Family, Pittston, Pa.  
De Camo, Chas. & Dog, B. Union Sq., N. Y.  
Deery & Francis, 328 W. 30th, N. Y.  
Delavoye & Fritz, Bijou, Jackson, Mich.  
Dell & Miller, Hippodrome, Buffalo, Indef.  
Deltons, Three, Jolly Grass Widows, B. R.  
Delmore & Darrell, Lyric, Cleveland.  
Delmore, Misses, Polli's, Springfield.  
De Chantal Sisters, 293 Ogden, Jersey City.  
De Graf Sisters, Trans-Atlantics, B. R.  
De Lisle, Mae, Colonial Belles, B. R.  
Delaphone, 54 Willoughby, Brooklyn.  
De Coe, Harry, Orpheum, St. Paul.  
De Haven & Sidney, Orpheum, Harrisburg, Pa.  
De Mont, Robert, Trio, Majestic, Little Rock.  
DeMora & Graceta, Imperial, B. R.  
De Muths, The, 26 Central, Albany.  
De Verne & Van, 30, Orpheum, Mansfield, O.  
De Von & Kennedy Trio, Palace, Charleroi, Pa.  
De Vay & Miller, 209 E. 14, N. Y.  
Deming, Joe, Proctor's, Newark.  
Dervin, Jas. T., 516 So. Flower, Los Angeles.  
Diamond & May, Fischer's, Los Angeles, Indef.  
Diamond, Jas., Kentucky Belles, B. R.  
Dierick Bros., Circo Bell, Mexico City, to Jan. 4.  
Dixon & Fields, Majestic, Des Moines.  
Doherty, Lillian, Jan. 1-31, Hausa, Hamburg, Ger.  
Donald & Carson, K. & P. 23d St., N. Y.  
Doner, Joe & Nellie, High Jinks, B. R.  
Donnelly & Rotall, Grand, Butte.  
Donnette, Ira, 114 W. 40, N. Y.  
Doherty, Jim, High Jinks, B. R.  
Dorsch & Russell, K. & P. 23d St., N. Y.  
D'Ort & Leonard, Casino, Buenos Aires.  
Douglas, Chas. W., Broadway Gaiety Girls, B. R.  
Dove & Lee, 422 W. 48, N. Y.  
Downlin, John, Treadors, B. R.  
Downey, Leslie T., to Feb. 3, Electric, Racine, Wis.  
Doyle, Phil., Lady Birds, B. R.  
Doyle, Maj. Jas. D., 30, Novelty, Brooklyn.  
Dreano, Josh., Revere House, Chicago.  
DuBois, The Great, Dreamland, Ironton, O.  
Dudley, O. E., Crystal, Ind., Indef.  
Duffy, Thos. H., High School Girls, B. R.  
Dunedin Troupe, Proctor's, Jersey City.  
Dunham, Thos. P., 128 E. 19, N. Y.  
Dunham, Healin & Bararill, Jolly Girls, B. R.  
Duncan, A. O., Armory, Binghamton.  
Dupree, Bob, Canvas, Provo, Utah, Indef.  
Dupree, George & Libby, 251 W. 37, N. Y.  
Dupree, Jeanette, Hotel Albany, N. Y.

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Week	Theatre	City	State

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## E

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Edmonds & Monie, 308 E. 60, Chicago.  
Edwards, M. & C. E., Hippodrome, Buffalo, Indef.  
Edwards, Jennie, Bowery Burlesquers, B. R.  
Edwards, Ralph, Parisian Widows, B. R.  
Edwin, George, Bijou, Quincy, Ill.  
Ehrendall Bros., 1344 Leffingwell, St. Louis.  
Eiser, Carrie, Tiger Lillies, B. R.  
Elastic Trio, Majestic, Pittsburg, Indef.  
Eldridge, 59 No. Broadway, Streator, Ill.  
Ellen, Gas, Edith Villa, Thurligh Ave., Balham, London.  
Ellings, Julian, 1014 E. 163, N. Y.  
Elliot & West, 2902 Ellsworth, Phila.  
Eller, Goldie, Fay Foster, B. R.  
Ellmore Sisters, Bennett's, Hamilton.  
Elliot, Belair & Elliott, Harry Bryant's, B. R.  
Ellsworth, 4, Tiger Lillies, B. R.  
Emery, Maude, 2110 E. Federal, Baltimore.  
Emerald Trio, 443 Cent. Ave., Brooklyn.  
Emorald, Monie, 41 Holland rd., Brixton, S. W., London, Eng.  
Emerson & Wright, Kansas City, Mo., Indef.  
Emmett, Grace, Kelth's, Phila.  
Emperors of Music, Four, 431 W. 24, N. Y.  
Empire Comedy Four, Magdeburg, Ger.  
Engleton, Nan, & Co., Majestic, Ann Harbor, Mich.  
Erb & Stanley, Moline, Ill.  
Ergotti & King, Circus Ciniselli, Warsaw, Russia.  
Esmeralda, 8 Union Sq., N. Y.  
Espe, Dutton & Espe, 209 E. 14, N. Y.  
Esterbrooks, The, Miss, N. Y., Jr., B. R.  
Estelle & Willis, Jolly Grass Widows, B. R.  
Eugene & Mar, 1746 W. 103, Chicago.  
Evans & Lloyd, 208 Am. Bank Bldg., Seattle.  
Evans, Billy, Colonial Belles, B. R.  
Everett, Ruth, Ideals, B. R.  
Everett, Sophie, & Co., South and Henry, Jamaica, L. I.

## F

Fairchild, Mr. & Mrs. Frank, 1640 47, Chicago.  
Falke & Coe, Jolly Grass Widows, B. R.  
Falke, Elinor, Columbia, St. Louis.  
Fantas, Two, 211 E. 14, N. Y.  
Farb, Dave, 515 W. 6, Cincinnati.  
Farrell, Charlie, 332 Main, W. Everett, Mass.  
Farrell & Le Roy, Majestic, Madison.  
Farrell, Billy, Moss & Stoll, Eng.  
Favar's, Margaret, Burwood, Omaha.  
Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.  
Fay, Coley & Fay, 1533 Bway, N. Y.  
Faye, Elsie, Poli's, Waterbury.  
Felix & Barry, Colonial, N. Y.  
Fentelle & Carr, Jan. 6, Sheedy's, Fall River.  
Ferguson, Dave, Miss N. Y., Jr., B. R.  
Ferguson & Du Pree, 313 E. 71, N. Y.  
Ferguson, Barney & Dick, 68 W. 53, Bayonne.  
Fern & Mack, Paterson, N. J.  
Fiddler & Shelton, 2713 Dearborn, Chicago.  
Field Boys, 148 E. 97, N. Y.  
Fields, & Hanson, Garrick, Burlington, Ia.  
Fields & Wooley, Parisian Widows, B. R.  
Filson & Errol, 122 So. Austin, Austin Station, Chicago.  
Fink, Henry, 150 Potomac, Chicago.  
Fisher, Mr. & Mrs. Perkins, 531 Washington, Brookline, Mass.  
Finlay & Burke, Box 4103 Onset, Mass.  
Fisher, Robert, Lady Birds, B. R.  
Fisher & Berg, Rents-Santley, B. R.  
Fitzgerald & Quilon, Trans-Atlantics, B. R.  
Flatow & Dunn, 20 E. 14, N. Y.  
Fleming, May Agnes, White's Gaiety Girls, B. R.  
Fleming & Miller, Kentucky Belles, B. R.  
Flora, Mildred, Night Owls, B. R.  
Fletcher, Charles Leonard, Keith's, Syracuse.  
Flower, Dick J., Orpheum, Los Angeles.  
Flynn, Jas. A., 1213 Penn. Ave., Washington.  
Fogerty, Frank, Maryland, Baltimore.  
Follett, Lonnie, 150 E. 107, N. Y.  
"Fords, Famous," 391 Gates, Brooklyn.  
Foreman, Edgar, & Co., Elks' Club, N. Y.  
Forrest, Edythe, Innocent Maids, B. R.  
Foster & Dog, Orpheum, Reading.  
Fox, Will H., Hippodrome, Manchester, Eng.  
Fox, Mort, Parisian Widows, B. R.  
Fox & Du Ball, Majestic, Kalamazoo.  
Fox & Hughes, Empire, Boise, Idaho, Indef.  
Fox, Will, Lady Birds, B. R.

Frank, George, Lady Birds, B. R.  
Franklin & Green, Lynn, Mass.  
Franklyn Keane & Co., Poli's, Worcester.  
Franz, Cogswell & Franz, 246 W. 21, N. Y.  
Francis, Harry, Jolly Girls, B. R.  
Frederic Bros. & Burns, Orpheum, Boston.  
Frelligh, Lizzie, Trans-Atlantics, B. R.  
Frevoli, Frederick, O. H., Erie, Pa.  
Frey & Allen, Ideals, B. R.  
Fredo & Dare, 207 E. 14, N. Y.  
Frederick, Snyder & Poole, 200 N. Gay, Baltimore.  
French, Henri, Orpheum, El Paso.  
Frey Trio, Chicago Post, Chicago.  
Friend & Downing, Colonial, N. Y.  
Frosto, Chris, Wonderland, Wheeling, W. Va.  
Futurity Winner, Valentine, Toledo.

## G

Galande, 82 Summer, Brooklyn.  
Galletti's Monkeys, 864 N. Maplewood, Chicago.  
Gallagher & Barrett, Orpheum, Oakland.  
Galloway, Albert E., Orpheum, Turtle Creek, Pa.  
Garden & Somers, Toreadors, B. R.  
Gardiner Children, 1938 No. 8, Philadelphia.  
Gardner & Madden, 44 W. 86, N. Y.  
Gardiner & Vincent, Empire, Manchester, Eng.  
Gardner, Jack, Novelty, Brooklyn.  
Gardner, Andy, Bohemians, B. R.  
Gardner, Arline, 1938 N. 8, Phila.  
Gartelle Bros., 416 S. Main, Gloversville, N. Y.  
Gavin, Platt & Peaches, 4417 3d Ave., N. Y.  
Gaylor & Gaff, 244 W. 16, N. Y.  
Gaylor, Bobby, 5108 Princeton, Chicago.  
Gehrue, Mayme, & Co., Orpheum, Brooklyn.  
Gelger & Walters, Jan. 5, Orpheum, Oakland.  
Genaro-Theol Trio, Liebs, Breslau, Ger.  
Gennery's Band, Poli's, Springfield, Conn.  
Gibson, Fay, Standard, Davenport, Ia., Indef.  
Gillespie, Ed., Orpheum, Los Angeles.  
Gilbert, Jane, Detroit, Mich.  
Gillette Sisters, Jan. 6, Majestic, St. Paul.  
Gilmore, Stella, Jolly Girls, B. R.  
Gladstone, Ida, 335 W. 50, N. Y.  
Glocke, Chas. & Anna, B. R.  
Godfrey & Henderson, 205 W. 34, N. Y.  
Goetz, Nat., 1818 Tree, Donora, Pa.  
Goldsmith & Hoppe, Bennett's, Quebec.  
Goforth & Doyle, Majestic, Little Rock.  
Golden & Hughes, Grand, Fargo, N. D.  
Gordon & Chilor, Idea, Fond du Lac.  
Gordon & Marx, 1818 Tree, N. Y.  
Gordon, Amy, Rose Sydel, B. R.  
Gordon, Cliff, 3 E. 106, N. Y.  
Gordon, Max, Reeves' Beauty Show, B. R.  
Gorman & West, Boston, Mass.  
Goss, John, Wieland, Frothing, Ind.  
Gossans, Bobby, 400 So. Smith, Col., O.  
Gotham Comedy Quartet, City Sports, B. R.  
Graces, Two, Miner's Americana, B. R.  
Grant, Anna, Pat White's Gaiety Girls, B. R.  
Grant, Sydney, 19 W. 65, N. Y.  
Graham, Geo. W., Scenic, Providence, Indef.  
Gray & Graham, 34 Bullett, Roanoke, Va.  
Green, Sam, White's Gaiety Girls, B. R.  
Gregg, Frank, Tiger Lillies, B. R.  
Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.  
Grubbs, Five, Liebs, Breslau, Ger.  
Grimes, Tom & Gerlie, 1815 No. Front, Phila.  
Grinet, Jack, Al. Marie Ideals, B. R.

## H

Hale, Corbin, & Miss Allen, 107 E. 31, N. Y.  
Hale & Hart, 319 1/2 Ind., Indianapolis.  
Hall, Isabel, Lady Birds, B. R.  
Hall, Alfred, Rollickers, B. R.  
Hall, Geo. F., 180 Center, Boston.  
Haley, Harry R., 236 Ogden, Chicago.  
Hammond & Forrester, 101 W. 83, N. Y.  
Haney, Edith, & Lee, Jr., 4118 Winona, Denver.  
Hanson & Nelson, 592 10th St., Brooklyn.  
Hanson & Drew, Bijou, Muskegon, Mich.  
Harris & Randall, Palace Hotel, Chicago.  
Harcourt, Frank, Swan's, Santa Cruz.  
Hart, Fred, 393 8th Ave., N. Y.  
Hart, J. C., & Co., Tiger Lillies, B. R.  
Harmonious Four, Elite, Moline, Ill.  
Hayes & Carey, Bohemians, B. R.  
Hart, Sadie, 1163 Jackson, N. Y.  
Harland & Rollison, 224 W. 14, Kansas City.  
Harlowe, Beatrice, High Jinks, B. R.  
Harrity & Herr, 123 Church, Lancaster, Pa.  
Harrison, Jules, Yankee Doodle Girls, B. R.

Harrington, Hilda, Rose Sydel, B. R.  
Harris, Bobby, Toreadors, B. R.  
Harris, Charley, Harry Bryant's, B. R.  
Harrison, Minnie, Rollickers, B. R.  
Harvey & Adams, Guyandette, W. Va.  
Harvey & De Vora, Rialto Rounders, B. R.  
Harvey, Elsie, 138 E. 14, N. Y.  
Harvey, Harry, 3110 Cottage Grove Ave., Chicago.  
Haskell, Loney, Olympic, Chicago.  
Hawtre, Wm., & Co., Jan. 5, Orpheum, Minneapolis.  
Hayes & Haley, 147 W. 127, N. Y.  
Hayes, Edmund, Jolly Girls, B. R.  
Haynes, Beatrice, Broadway Gaiety Girls, B. R.  
Healy & Vance, 215 W. 106, N. Y.  
Hearp, Tom, Pantomime, Liverpool, Eng.  
Heath, Thomas G., Orpheum, Kansas City.  
Heclow, Charles & Marie, 452 N. High, Chillicothe, O.

Heim Children, Jan. 6, Majestic, Montgomery.  
Hallbacks, The, 2910 Armour, Chicago.  
Hellman, Benj., Toreadors, B. R.  
Heath & Emerson, 200 Berriman, Brooklyn.  
Heuman Trio, 155 So. Channing, Elgin, Ill.  
Henry & Francis, Jolly Grass Widows, B. R.  
Henry & Young, 270 W. 39th, N. Y.  
Herbert, Mabel, 404 Main, Woburn, Mo.  
Herbert the Frog Man, Empire, Col. Spgs., Col.  
Herron, Bertie, 2042 7th Ave., N. Y.  
Hertmann, Julia, Imperials, B. R.  
Hess Sisters, 258 W. 55, N. Y.  
Hewletts, The, Fritz, Portland, Ore., Indef.  
Hilbert & Warren, Colonial, Lawrence, Mass.  
Hickman Bros. & Co., Orpheum, Canton, O.  
Hickman, George, Grass Widows, B. R.  
Hiestand, Chas. F., 2639 Iowa Ave., St. Louis.  
Hill, Cherry & Hill, Gay Morning Glories, B. R.  
Hill, Edmonds Trio, 262 Nelson, New Brunswick.  
Hilliard, Robert, Alhambra, N. Y.  
Hiltons, Marvelous, Fay Foster, B. R.  
Hilyers, Three, 102 Bay 25, Bensonhurst, N. Y.  
Hines & Remington, Harrison, N. Y.  
Hinman, Capt. Sidney, Mechanics Hall, Boston.  
Hobelman, Martha, Harry Bryant's, B. R.  
Hoch, Emil, & Co., Keith's, Brooklyn, N. Y.  
Hofmann, Cycling, Chicago, Ill., Chicago.  
Holman Bros., Circo Bell, Yuerlan, Mexico.  
Holman, Al & Mamie, Olympic, Kieff, Russia.  
Holmes, Gertrude Bennett, 13 Central, Greendale, Mass.  
Holman, Harry, Majestic, Birmingham.  
Holt, Alf., Moss-Stoll Tour, England, Indef.  
Houston, Fritz, 292 King, London, Ont., Can.  
Horton & La Tris, St. Louis.  
Howard Bros., 229 W. 38, N. Y.  
Howard & Cameron, 479 No. Clinton, Rochester.  
Howan & Kesney, Orientals, B. R.  
Howard & Howard, Shubert, Utica, N. Y.  
Howard & St. Clair, Charing Cross rd., London.  
Howard, Geo. F., 29, Cleveland.  
Howard, Harry & Mae, 135 So. Haisted, Chicago.  
Howard, Joe, Alida, Ill., Indef.  
Howard, May, 3603 Prairie Ave., Chicago.  
Howard's Ponies & Dogs, Bloomington, Ill.  
Hoyle, William, 16 S. Attleboro, Mass.  
Hort, Frances & Co., Sherman House, Chicago.  
Huehn, Musical, 1553 Broadway, N. Y.  
Hughes, Florence, Harry Bryant's, B. R.  
Husted, Sadie, Yankee Doodle Girls, B. R.  
Hurleys, The, 185 1/2 So. Orange, Newark.  
Huston, Arthur, Majestic, Dallas.  
Hyde, Walt M., & Co., 3506 S., Pittsburg.  
Hyde, Mr. & Mrs. Robert, Camp Rest, Chemo Lake, Clifton, Me., Indef.

## I

Imhof & Corinne, Empire, B. R.  
Imperial Musical Four, 148 Dearborn, Chicago.  
Imes & Ryan, Keith's, Jersey City.  
Imman, The Great, 312 W. 24, N. Y.  
Irwin, Flo, Union Sq., N. Y.  
Irwin, Jack, Tiger Lillies, B. R.  
Italia, 356 Mass. Ave., Boston.

## J

Jack Lew & Bro., 9249 So. Chicago, So. Chicago.  
Jackson Family, Grand, Birmingham, Eng.  
Jackson, Harry & Kate, Auditorium, Lynn.  
Jacobs & West, Sam Devere, B. R.  
James, Byron, Bijou, Flint, Mich., Indef.  
Jenkins & Clark, Box 205, Appleton, Wis.  
Jennings & Jewell, Knickerbockers, B. R.  
Jennings & Renfrew, 338 Spruce, Chelsea, Mass.

Jennings, William, White's Gaiety Girls, B. R.  
Jerome, Nat. S., 1287 Washington, N. Y.  
Jess, John W., Ltd Lifters, B. R.  
Johnson, Chester, 333 3d Ave., N. Y.  
Johnson, Mark, Gaiety, So. Chicago.  
Johnson Bros. & Johnson, 515 Brushton, Pittsburg.  
Johnson, Geo., Scribner's Big Show, B. R.  
Johnson, Jess F., 622 So. 4, Camden, N. J.  
Johnsons, Musical, Alhambra, London, Eng.  
Johnston & Buckley, Empire, B. R.  
Jones & Sutton, 102 W. 17, N. Y.  
Jones & Walton, Majestic, Sioux City.  
Jordan, Tom, Lady Birds, B. R.

## K

KALIMOWITZ, DICK, Trans-Atlantics, B. R.  
Kalm, Chas. & Ada, Maywood, N. J.  
Keegan & Mack, 92 3d Ave., N. Y.  
Kelfe, Zena, 508 W. 135, N. Y.  
Keely Bros., Chas's, Washington.  
Keene, Juggling, 1360 Boston Rd., N. Y.  
Kelly, Sam & Ida, Gaiety, Indianapolis.  
Kelly, John T., Elmhurst, L. I.  
Kelly & Rose, Orpheum, Brooklyn.  
Kelly, M. J., 46 Johnson, Brooklyn.  
Kelly, Walter C., K. & P. 23d St., N. Y.  
Kelly & Massey, Pastor's, N. Y.  
Kemp's Tales of the Wild, Union, N. Y.  
Kennedy Bros. & Mac, 32 Second, Dover, N. H.  
Kennedy & Wilkens, 1553 Broadway, N. Y.  
Keno & D'Arville, Orpheum, Frisco.  
Keno, Walsh & Melrose, Hathaway's, Lowell.  
Kettler, Joseph R., Industrial, Moline, Ill.  
Kherns, Arthur H., 5 Wisconsin, Chicago.  
Klein, Ott Bros. & Nicholson, 16 W. 36, Bayonne.  
Kingsbury, The, 1553 Broadway, N. Y.  
King, Sam, & Nellie, 2374 Pitkin, Brooklyn.  
Kins-Ners, 343 N. Clark, Chicago.  
Kinsons, 21 E. 20, N. Y.  
Kirchhorns, 207 So. 13, Omaha.  
Knight & Seaton, 1806 Morgan, Springfield, O.  
Knight Bros. & Sawtelle, 1710 Cornelia, Chicago.  
Knowles, Harry, 1553 Broadway, N. Y.  
Knox, W. H., Elysian Grove, Tucson, Ariz.  
Kooper, Harry J., High Jinks, B. R.  
Kokin, Mignonette, 804 Maplewood, Chicago.  
Kohler & Marlon, O. H., Ridgeway, Pa.  
Kofage, Duke, Crystal, Elwood, Ind., Indef.  
Koppe, Orpheum, Portsmouth, O., Indef.  
Kratons, The, Bennett's, London.  
Kretser, Star, Devil's Lake, N. D.  
Kurtis-Busse, 6 W. 8, Erie, Pa.

## L

La Centra & La Rue, Pike, Canal Dover, O.  
La Clair & West, Star, Scottsdale, Pa.  
La Dells, Four, Orpheum, Chillicothe.  
Ladell & Crouch, Orpheum, Omaha.  
La Fleur, Joe, Orpheum, Omaha.  
Lakola, Harry, Orpheum, Mansfield, O.  
Lambert & Williams, 149 E. 22, N. Y.  
Lamb & King, 353 State, Chicago.  
Lamb's Manikins, 465 Pippin, Portland, Ore.  
Langdons, The, Milwaukee, Wis.  
Larkins & Burns, Luna Pk., Mexico City, Mex.  
La Salle, Harry, Wansons, Joplin, Mo.  
Latona, Frank & Jen., Hippodrome, Brighton, Eng.  
Lawler & Daughters, 100 W. 105, N. Y.  
La Maze Bros., Poli's, Springfield.  
La Mont's Cockatoos, 254 E. Ontario, Chicago.  
Laredo & Blake, 325 E. 14, N. Y.  
La Marche, Frankie, 436 E. 26, Chicago.  
La Tell Bros., O. H., Lebanon, Pa.  
La Tro Bros., Parisian Widows, B. R.  
La Van & La Valette, Majestic, Pittsburg, Indef.  
La Veen & Cross, Poli's, Springfield.  
La Velle & Grant, 226 E. 14, N. Y.  
Lavette & Doyle, 840 N. 2, Hamilton, O.  
La Vio Chumaron Trio, K. & P. 125th St., N. Y.  
Layne & Leonard, Empire, London, Eng., Indef.  
Layne & Hurd, New Century Maids, B. R.  
Langdons, The, 704 6th Ave., Milwaukee.  
Lauder, Harry, Court, Liverpool, Eng.  
Lawrence, Pete, Al Reeves' Big Show, B. R.  
La Gray, Dollie, Bijou, Racine, Wis., Indef.  
Lee Tung Foo, 1223 2d, E. Oakland.  
Lee Chirs, Two, 403 W. 51, N. Y.  
Le Pelletiers, 14 E. Elizabeth, Detroit.  
Lehr, Frank W., Manhattan, Norfolk, Va., Indef.  
Leeds, Adelaide, Parisian Widows, B. R.  
Le Fevre & St. John, Bijou, Winnipeg.  
Le Maire & Le Maire, 673 Lenox, N. Y.

# Dorsch AND Russell

In their Latest Musico-Scenic Novelty, "THE MUSICAL RAILROADERS"

SHOWING A SCENE OF A TOWER STATION IN A CANYON OF THE ROCKY MOUNTAINS.

SEE THE TRAIN CROSS THE CANYON BY MOONLIGHT.

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**"The SWEDE and the HAPPY GIRL"**  
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The Dainty Little Comedienne, in STORY SONGS.

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"THE AUSTRALIAN NUGGETS."

Direction AL MAYER.

THE TOWN TOPIC TICKLE TALKERS.

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THE CANDY KID OF THE WEST—Now Enjoying California.

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**HARRY EARLE** **VETA**  
**GODFREY and HENDERSON**
Presenting "A DAUGHTER OF THE GODS."  
 In Preparation, "The Chaperon" (4 People).
**"HERE I AM AGAIN."**  
**True Rice**
JUST NOW, BUMPING WITH  
 "8 BELLS."Address, WHITE RATS, 46TH  
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**"FOUR  
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 CURTAIN  
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Music VICTOR HERBERT

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Management WILLIAM BURRESS—K.P. Circuit.

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SATURDAY, DEC. 28, 1907.

No. 96. A Weekly Word with WILL the Wordwright.

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MAY IRWIN

"The Peach That Tastes the Sweetest  
Hangs the Highest on the Tree."

WILL D. COBB

Wordwright,

1512 Broadway, NEW YORK.

Leigh, Andrew, Lady Birds, B. R.  
Leightons, Three, Maryland, Baltimore.  
Lennon, Herbert Bert, Majestic, Dallas.  
Leon & Leon, Phillips, Richmond, Ind.  
Leonard, James F., Yankee Doodle Girls, B. R.  
Leonard, Jos. and Sadie, Orpheum, Sioux City.  
Leonard, Gus, Acme, Sacramento, Indef.  
Leontina, Marie, 17 E. 97, N. Y.  
Leonore & St. Claire, 4948 Easton, St. Louis.  
LeRoy & Woodford, 2417 Wylie Ave., Pittsburg.  
Lester, Will, 281 John R., Detroit.  
Leville & Sinclair, Mohawk, Schenectady.  
Levino, Dolph & Susie, 14 Prospect, Westhaven, Conn.  
Levy, Bert, Empire, Hoboken.  
Levy, Mrs. Jules, and Family, 162 W. 98, N. Y.  
Lewis & Chapin, Fay Foster, B. R.  
Lewis & Harr, 125 W. 16, N. Y.  
Lewis, Phil, 121 W. 116, N. Y.  
Lewis, Oscar, White's Gaiety Girls, B. R.  
Lewis & Thompson, Merry Maidens, B. R.  
Le Witt & Ashmore, 206 No. State, Chicago.  
Libbey & Trayer, 302 W. 47, N. Y.  
Lina & Calijul, Fay Foster, B. R.  
Linn, Benn, Half Dime, Jersey City, N. J., Indef.  
Loder, Chas. A., Rose Lawn, Arcola, Pa.  
Lomison, Willard, 228 Montgomery, Jersey City.  
Long, John, Family, Erie, Pa., Indef.  
Louise and Dottie, Bowery Burlesquers, B. R.  
Lovitts, The, 314 Beverly rd., Brooklyn.  
Lowe, Musical, Olympic, South Bend.  
Lowell & Lowell, Moss & Stoll, Eng., to Nov. 23.  
Lucas, Jimmie, Union Sq., N. Y.  
Luce & Luce, Union Sq., N. Y.  
Lucier, Marguerite, Quincy Adams Sawyer Co.  
Luckies, Two, 397 Sumter, Brooklyn.  
Lucy & Lucier, Majestic, Chicago.  
Luigi Picaro Trio, Jan. 9, Gaiety, Galesburg, Ill.  
Lukens, 4, Reading, Pa.  
Lynton, Chris, Empire, Los Angeles, Indef.  
Lyons, Jr., Champagne Girls, B. R.

M

Macarte's Monkeys, K. & P. 23d St., N. Y.  
Macarte Sisters, Keith's, Providence.  
Mack, Wilbur, Bennett's, Ottawa.  
Macks, Two, 245 N. 69, Phila.

## GUS EDWARDS SAYS:

That there will be much doing at Martin's New Year's Eve, when he gives his "Blonde Party." If you are anywhere in the vicinity, and want to drop in, tell the policeman on the door you want to see GUS EDWARDS' BLONDE TYPEWRITERS. The pass-word is "I want to 'See-Saw.'" Oh! it is going to be one grand little party! Just six Blondes and Papa Edwards. For invitations write to GUS EDWARDS MUSIC PUBLISHING CO.

P. S.—The same night, about 2 A. M., go to the Hippodrome and catch the "SEE-SAW BOYS AND GIRLS" singing and swinging the T. M. A. Benefit to success.

MORE P. S.—Well, the "SCHOOLBOYS AND GIRLS" are off to the Coast. Bum Voyage. You didn't know the President sent the Fleet to meet them.

Now that Christmas is over, wish you a Happy New Year.  
GUS EDWARDS MUSIC PUBLISHING CO.

Mack & Dugal, Jan. 6, Acme, Sacramento.  
Mack, James, Wesley, Rose Sydel, B. R.  
MacDonough, Ethel, 68 W. 107, N. Y.  
Maguire, H. S., North Adams, Mass.  
"Madie," 403 W. 51, N. Y.  
Mahr, Agnes, Poli's, Scranton.  
Makarenkos Duo, Academy, Toledo.  
Malchow, Geo., Bijou, Oshkosh, Wis., Indef.  
Malvern Troupe, White's Gaiety Girls, B. R.  
Manhasset Comedy Four, Rose Sydel, B. R.  
Manley & Norris, 517 Walnut, Hamilton, O.  
Marlon & Pearl, Majestic, Ft. Worth.  
Marco Twins, World Beaters, B. R.  
Mario Trio, 62 E. 8, N. Y.  
Marion & Lillian, Tiger Lillies, B. R.  
Marlowe, Plunkett & Co., 27 Gaylord, Dorchester, Mass.  
Marsh, Joe, 3122 Lucas, St. Louis.  
Martin, Dave & Percie, 3950 Indiana, Chicago.  
Martinet & Sylvester, Orpheum, Reading.  
Martynne, C. B., Orpheum, Leavenworth, Indef.  
Martynne, Great, Rose Sydel, B. R.  
Martin & Crouch, Coeur D'Alene, Spokane, Indef.  
Marshall & King, Bentz-Santley, B. R.  
Martini & Maximilian, Yankee Doodle Girls, B. R.  
Marty, Joe, 1623 Hancock, Brooklyn, N. Y.  
Maruna, Nevaro Maruna, Keeney's, Brooklyn.  
Mason & Filburn, Coeur D'Alene, Spokane, Indef.  
Mason & Kewer, Star, Seattle.  
Masse, Ed & Nettie, Portland, Pa.  
Mathews, Joca, Yankee Doodle Girls, B. R.  
Mau's Dogs, Franklin, Worcester, Mass.  
Maxwell & Dudley, 106 W. 98th, N. Y.  
May, Arthur O., P. O. Box 523, Norman, Okla.  
Mayer, Robert, Half Jinks, B. R.  
Mayne, Elizabeth, Harry Bryant's, B. R.  
McCabe, Jack, Century, B. R.  
McCabe & Peters, Ashland Hotel, Kansas City.  
McCale, Larry, Imperials, B. R.  
McCarvers, The, 218 W. 28, N. Y.  
McCree, Junie, La Salle, Chicago, Indef.  
McCullough, Walter, Alexander Hotel, Chicago.  
McCune & Grant, 3 Banton, Pittsburg, Pa.  
McDuff, James, Star, Seattle.  
McFarland, Frank, 311 W. 142, N. Y.  
McFarland & McDonald, Colonial Belles, B. R.  
McFarland & Murray, Champagne Girls, B. R.  
McGinnis Bros., 75 Bradford, Springfield, Mass.  
McGrath & Paige, Orpheum, Atlanta.  
McGregor, Lulu, Grand, Altoona, Pa., Indef.  
McLaughlin, L. Harr, Sheridanville, Pa.  
McLeod, Andy, Kentucky Belles, B. R.  
McMahon's Watermelon Girls, Poli's, Scranton.  
McKenzie & Shannon, Shubert, Utica.  
McKinley, Nell, Jersey Lillies, B. R.  
McNamee, 104 W. 40th, N. Y.  
McWilliams, G. R., Orpheum, Kansas City.  
Melville & Higgins, 272 So. 2d, Brooklyn.  
Melvin Bros., Century, B. R.  
Melvey Trio, 97 Park, Chicago.  
Merritt, Raymond, Empire, Los Angeles, Indef.  
Middleton, Gladys, Fischer's, Los Angeles, Indef.  
Mignon, Helene, Empire, St. Paul, Indef.  
Mills, Joe, Rollickers, B. R.  
Mills, Wm., 20th Century Mads, B. R.  
Millard, Frank, Lady Birds, B. R.  
Millard, Mary, Century, B. R.  
Millership Sisters, Watson's, B. R.  
Miller, Grace, Phillips, Richmond, Ind., Indef.  
Mills & Lewis, 114 E. 11, N. Y.  
Millman Trio, Tivoli, Bremen, Ger.  
Mills & Morris, Clarendon Hotel, N. Y.  
Mitchell & Cain, 611 Sterling Pl., Brooklyn.  
Mitchell Sisters, Monarch, Dayton, Okla., Indef.  
Mitchell & Quinn, 20 Bay 26, Bensonhurst, L. I.  
Mitchells, The, Elmira, N. Y.  
Monroe, George, 1553 Broadway, N. Y.  
Montambo & Hurl Falls, Empire, B. R.  
Montrose, Louise, Arcade, Toledo.  
Montague's Cockatoos, 54 W. 26, N. Y.  
Montgomery, Geo. F., 1809 Buttonwood, Phila.  
Montgomery & Moore, Crystal, Norfolk, Va.  
Montray, 814 Western Ave., Allegheny, Pa.  
Morette Sisters, 1237 Lee, Philadelphia.  
Mooney & Holbein, Hippodrome, St. Helena, Eng.  
Moore, Billy, Bijou, Wheeling, W. Va.  
Moore & Dillon, Fay Foster, B. R.  
Moore, Tom, Hathaway's, Brockton.  
Moorehead, Harry, Dreamland, Norfolk, Va.  
Morgan & Chester, Vanity Fair, B. R.  
Morgan, Lou, Parisian Belles, B. R.  
Morgan & McGarry, People's, Los Angeles.  
Morre, Chas., Lady Birds, B. R.  
Morre, Helen J., Night Owls, B. R.  
Morrelle, Marie, 1244 1/2 Main, Parsons, Kan.  
Morris & Kramer, Dainty Duches, B. R.  
Morris & Hemmingsway, Arcade, Knoxville.  
Morse, Billy, Anheuser's, Aberdeen, Wash., Indef.  
Morton, James J., 147 W. 45, N. Y.  
Morton, Ed., Rollickers, B. R.  
Mozarts, The, Lyric, Cleveland.  
Muehlers, The, Valley, Junction, Ia.  
Mullen & Corelli, Jan. 5, Orpheum, San Francisco.  
Miller, Chum & Moore, Crystal, Milwaukee.  
Mullini Sisters, Washington Society Girls, B. R.  
Munger, Mort M., Frankfort, Ind.  
Murphy, Whitman & Co., Acme, Sacramento.  
Murphy & Andrews, 116 Washington pl., N. Y.  
Murphy & Magee, Ideals, B. R.  
Murphy & Palmer, 300 3d ave., N. Y.  
Murphy & Willard, 695 No. 7th, Philadelphia.  
Murphy, Geo. F., Tiger, Crystal, Norfolk, Va.  
Murray, Clayton & Drew, Howard, Boston.  
Murray Sisters, Orpheum, Yonkers.  
Murray, Wm. W., 223 E. 14, N. Y.  
Murtha, Lillian, 211 E. 10, N. Y.  
Murray & Williams, Crystal, Marion, Ind.  
Musketters, Three, Jolly Grass Widows, B. R.

N

Nagel & Adams, Calgary, Ont., Can.  
Narelle, Marie, Christchurch, New Zealand, Indef.  
Natus, Julie, Tiger Lillies, B. R.  
Nawb, Tom & Co., 420 W. 52, Phila.  
Neff, John, 136 Main, Bridgeport.

Nellis, Nell & Chapman, 1652 E. Main, Rochester.  
Nelson-Farnum Troupe, 3141 Beverly rd., Brooklyn.  
Nelson, Katherine, 10 Howland, Roxbury, Mass.  
Nelson & Egbert, 483 Atlantic, Pittsburg.  
Nevada & Eden, 243 W. 43, N. Y.  
Newell Sisters, Jolly Girls, B. R.  
Newell & Niblo, Croydon, London, Eng.  
Newman, Jules, Lady Birds, B. R.  
Niemeyer & Odell, Blue Ribbon Girls, B. R.  
Nicolai, Ida, Bohemians, B. R.  
"Night on a House Boat," Shea's, Toronto.  
Noble, Billy, 20th Century Mads, B. R.  
Nolan, Fred, Boston Belles, B. R.  
Norman's, Juggling, 512, 5804 Mansfield, Chicago.  
North, Bobby, 45 W. 118th, N. Y.  
Nosses, The, 179 W. 47th, N. Y.  
Nugent, Eddie, Trans-Atlantics, B. R.  
Nugent, J. C., The Oaks, Canal Dover, O.

O

O'Brien-Havel, 616 52, Brooklyn.  
Odell & Hart, 2063 Strand, Seattle.  
Odell & Kinley, 127 W. 21, N. Y.  
Ogden, Helen, 279 Clybourne, Chicago.  
O'Hanna, Sam, Chicago, Ill.  
Olivette, 225 Pacific, Brooklyn.  
Omega, Ollie, Parisian Widows, B. R.  
"Onetta," Park Hotel, Port Chester, N. Y.  
Onthank & Blanchetto, P. O., Boston, Mass.  
O'Neill, J. H., & Co., Lyceum, Sharon, Pa.  
O'Neill, Tommie, White's Gaiety Girls, B. R.  
Orban's, The, 179 W. 47th, N. Y.  
O'Regan, Box 305, Ottawa, Can.  
Orloff, Olga, Toreadors, B. R.  
O'Rourke & Marie, Merry Makers, B. R.  
Otto Bros., 10 Howland, Roxbury, Mass.

P

Palmer & Dockman, 1419 Gault, Chicago.  
Palmer & Saxton, 29, Sovell, Denver.  
Palmyre & Hoedler, Riverside, L. I.  
Paradise Alley, Bennett's, Quebec.  
Parisian Grand Opera Co., 636 Lexington, N. Y.  
Parks, Dick, 1208 E. 25, Los Angeles.  
Parmelee & Mack, Wonderland, Wheeling, W. Va.  
Patton, Grace, Rollickers, B. R.  
Paulinetti & Pique, 249 Franklin, Phila.  
Pendleton, The, 135 Pittsburg, New Castle.  
Percy & Wilson, 335 Temple, Washington, O.  
Pearl, Kathryn, Rollickers, B. R.  
Pearl, Violet, Rollickers, B. R.  
Pelot, Fred & Annie, Keith's, Boston.  
Pepper Twins, Lindsay, Ont., Can.  
Perry & White, Miss N. Y., Jr., B. R.  
Perry, Frank L., Idea, Holland, Mich.  
Perry, Clayton, Ideals, B. R.  
Peters, Phil & Nettie, Bennett's, Hamilton.  
Philbrooks & Reynolds, 220 E. 78, N. Y.  
Phillips Sisters, Majestics, B. R.  
Piercy & Fulda, 1026 Patterson, Baltimore.  
Piccolo Midgers, Orpheum, El Paso.  
Pike, Lester, Ideal, N. Y.  
Plotkin, The, Travel, 6 Family, Butte.  
Plum, Anna, Grand, Bellingham, B. C.  
Polser's Three, 12 Notre Dame, Montreal.  
"Polly Pickles" Pets in Petland, Orpheum, Johnstown, Pa.  
Posner, Allan H., 436 Central Park W., N. Y.  
Potter & Hartwell, Champagne Girls, B. R.  
Powers Bros., 15 Trask, Providence.  
Power, Coletta & Co., 170 Field, Detroit.  
Prampin Trio, 347 W. 40, N. Y.  
Price, Boh, Nationscope, Montreal.  
Price & Tyler, 211 E. 14, N. Y.  
Pritzkow, Louis, Century Girls, B. R.  
Prossit Trio, 5 E. Main, Springfield, O.  
Pryors, The, 30 No. Main, Providence.  
Psycho, Mlle., Mansfield, O., Indef.  
Pudgie & Emmett, 641 Blewett, Seattle.  
Pullen, Louella, 194 Jefferson, Trenton.  
Pullman Porter Mads, K. & P. 23d St., N. Y.

Q

Quaker City Quartet, 403 Macon, Brooklyn.  
Quigg, Mackey & Nickerson, Fenberg Stock Co. (Eastern).  
Quinn & Mitchell, 20 Bay 26, Bensonhurst, L. I.

R

Radford & Valentine, Oxford, London, to Feb. 10.  
Raffin's Monkeys, Empire, Hoboken.  
Rain Dears, Valentine, Toledo.  
Rainbow Sisters, Star, Wilkesburg, Pa.  
Raleigh & Harrington, 233 Winter, Hagerstown, Md.  
Ralston & Son, Grand, Hamilton, O.  
Rastus & Banks, Flora, Amsterdam, Holland.  
Ranfs, The, Unique, Minneapolis.  
Rankin, Virgil, Family, Washington, O.  
Rauis & Von Kaufman, Varieties, Terre Haute.  
Rawson & June, Phoenix, N. Y.  
Raymond & Harpur, 6406 Lexington, Cleveland.  
Rea, The, Family, Carbondale, Pa.  
Ray, Fred, & Co., Columbia, Cincinnati.  
Raymond, Frederica, 16 E. 88th, N. Y.  
Raynor, Val, Trans-Atlantics, B. R.  
Reattino & Stevens, 114 E. 11, N. Y.  
Red & Hadley, World Beaters, B. R.  
Redford & Winchester, Cook's, Rochester.  
Redd Bros., 48 Saxton, Dorchester, Mass.  
Red & St. John, Bijou, Jackson, Mich.  
Regal Trio, 116 W. Washington pl., N. Y.  
Redd Sisters, 53 Broad, Elizabeth.  
Red & Earl, R. R. No. 3, Box 316, Los Angeles.  
Reed, Harry L., Washington, Buffalo, Indef.  
Reeves, Al, Reeves' Beauty Show, B. R.  
Rego, Jimmie, La Salle Hippodrome, Pittsburg.  
Remond, Mayme, Orpheum, Salt Lake.  
Renner Family, Brozel's, Cedar Rapids.  
Reno, Geo. B., & Co., Empire, Sheperda Bush, London.

## The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS. 31 W. 31st St., N. Y.  
(Meyer Cohen, Mgr.)

Vol. 9. New York, Dec. 28, 1907. No. 4.

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Reusetta & Lyman, Trocadero, B. R.  
Rever & Yul, Champagne Girls, B. R.  
Reynard, Ed P., Proctor's, Newark.  
Reynolds, Abe, Miss N. Y., Jr., B. R.  
Rhodes & Engel, 223 Chauncey, Brooklyn.  
Rice, Al, 202 Springfield, Newark.  
Rice & Cohen, Jan. 5, Orpheum, San Francisco.  
Rice & Elmer, 343 E. 142d, N. Y.  
Rice & Prevost, Orpheum, Brooklyn.  
Rice & Walters, Boston Belles, B. R.  
Richards, Chris, Grand, Indianapolis.  
Rich Duo, Virginian, Chicago.  
Rich, Jack & Bertha, Grand, Tacoma.  
Riley, Frank, Orientals, B. R.  
Ronalds, The, Majestic, Columbus, Ind.  
Ring & Williams, 102 Liberty, Baltimore.  
Ritter & Foster, Alhambra, Paris, France.  
Roberts, Four, 140 W. 36, N. Y.  
Roberts, Hayes & Roberts, Bijou, Kalamazoo.  
Roberts, Signa, Unique, Minneapolis.  
Robert-de Mont, 722 W. 14th Pl., Grand Rapids.  
Robisch & Childress, 341 No. Clark, Chicago.  
Robinson & Grant, 206 8th ave., N. Y.  
Robinson, Parquette Trio, Cleveland, O.  
Robinson, Tom, Scribner's Big Show, B. R.  
Rockaway & Conway, Bijou, Bay City, Mich.  
Rogers & Mackintosh, 121 W. 42d, N. Y.  
Romola, Bob, Bijou, Davenport, Ia., Indef.  
Rooney & Bent, Poli's, Bridgeport.  
Rooney, Katie, Poli's, Worcester.  
Rooney Sisters, 807 N. Patterson Pk. Ave., Baltimore.  
Roscoe & Sims, Bentz-Santley, B. R.  
Rose & Ellis, Yankee Doodle Girls, B. R.  
Ross & Lewis, Middlesex, London, Eng.  
Rosso & Stuma, Bowery Burlesquers, B. R.  
Rousek, Jack, Air-Dome, Leavenworth, Indef.  
Rowland, Franklin, Worcester.  
Royal Musical Five, 240 So. 9th, Brooklyn.  
Russell & Held, Hathaway's, Lowell.  
Russell, Fred, Bowery Burlesquers, B. R.  
Russell, Fred P., 480 W. 136, N. Y.  
Russell & Davis, Pastime, Atlanta, Indef.  
Ryan & Richfield, Proctor's, Albany.  
Ryan & White, Hathaway's, Brockton, Mass.

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A Novel Ballad, Something Different from Anything Else in Slides.

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"Gee, Blutch made me laugh."

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20 in number; all trained; no deadheads. The only bird in the world doing a back somersault on aerial bars from bar to bar in mid-air, then a somersault to the ground and finishing with a number of roll-overs. No posing, stalling or faking with this act. I deliver the real goods.

Address care Variety, Chicago Office

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Gentlemen: I am more than pleased to indorse your act as a unique NOVELTY and a SUCCESS at every theatre you have played with the Reilly & Woods Company this season, and I might also say a personification of two gentlemen on and off the stage.  
With best wishes, I remain,

Yours,  
(Signed) PAT REILLY,  
Mgr. Reilly & Wood's "Big Show."

AS YET THERE IS NO OTHER ACT SIMILAR TO OUR ACT.  
PLAYING IN THIS COUNTRY FOR THE PAST FOUR SEASONS. KEEP OFF, WE HAD IT FIRST.  
SEASON 1907-08 WITH REILLY & WOOD'S "BIG SHOW."

# THE VAN DER KOORS

"THE MAGICIAN AND THE YAP"

The Van Der Koors,

Dear Sirs: Your favor to hand upon my arrival in town. If you are at liberty late in the spring I would be pleased to give you a date at the Old Howard at terms stated.  
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Boston, Mass., Dec. 18, 1907.

(Signed) JAY HUNT.

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Timney, Frank H., 812 Moore, Phila.  
Tivoli Quartette, Orpheum, St. Paul.  
Tortat, Bennett's, Hamilton.  
Tors, Musical, Newport, R. I.  
Travers, Belle, Orientals, B. R.  
Trilliers, The, 346 E. 20, N. Y.  
Troyer Laff, Irwin, Goshen, Ind., Indef.  
Truesdell, Mr. & Mrs. Howard, Orpheum, Boston.  
Troadero Quartet, Dixieland, Jacksonville, Fla.  
Turner, Bert, Crystal, Anderson, Ind.  
Tyce, Lillian, 733 Mt. Prospect, Newark.  
Tyroleans, Fourteen, 242 E. North, Chicago.

Ulrich, Fritz, 2418 N. 16, Phila.  
Usher, Claude & Fannie, 38 Henry, Jersey City.

# V

Valadons, Aerial, O. H., Greenville, O.  
Vandare & Varao, Crawfordsville, Ind.  
Valmore, Mildred, Toredors, B. R.  
Valveno Bros., 107 E. 31, N. Y.  
Van Cleve, Denton & Pete, 236 E. 14, N. Y.  
Van Lee, James, Yankee Doodle Girls, B. R.  
Vardaman, 270 W. 39, N. Y.  
Vardon, Perry & Wilbur, Crackerjacks, B. R.  
Vary Quartet, Jan. G. Phila., Pa.  
Vedmar, The, 749 Amsterdam, N. Y.  
Vermore-Carpotte Trio, Alhambra, London, Eng.  
Verna, Belle, Orpheum, Troy, O.  
Viola & Engle, 123 Montank ave., Brooklyn.  
Von Dell, Harry, 458 Notre Dame, Manchester, N. H.  
Von Goffe & Cotrely, Columbia, Oakland.

# W

Waddell, Fred & Mae, Majestic, Evansville.  
Wagand & Wagand, Austin Stone's, Boston.  
Wahlund, Tekela Trio, 205 W. 22, N. Y.  
Walters, Harry, 1553 Bway, N. Y.  
Watson's Farm Yard, Poll's, Waterbury.  
Watson, Fred, Orpheum, Los Angeles.  
Walton, Irving R., Irwin's Majestic, B. R.  
Waller & Macell, 102 7th ave., N. Y.  
Ward Trio, 640 32, Milwaukee.  
Warren & Brockway, Reilly & Woods, B. R.  
Wangdoodle Four, Vanity Fair, B. R.  
Washer Bros., Oakland, Ky.  
Walsh-Lynch & Co., Irwin's Big Show, B. R.  
Walsh, George, Toredors, B. R.  
Washburn, Blanche, Broadway Gaiety Girls, B. R.  
Washburn Bros. & Tenney, Alhambra, N. Y.  
Waters, Harry, 1553 Broadway, N. Y.  
Watson, Jos. K., Rollickers, B. R.  
Webb & Connolly, Lyric, Mobile, Ala.  
Webb, Harry L., Beatrice, Neb.  
Webb, Josie, Tiger Lillies, B. R.  
Webb, Mabel, Pat White's Gaiety Girls, B. R.  
Webster, Chas. D., Bowers Burlesquers, B. R.  
Weber, John, Broadway Gaiety Girls, B. R.  
Welch & Maltland, Vanity Fair, B. R.  
Wells, Pauline, Parisian Widows, B. R.  
Wells, Billy K., Harry Bryant's, B. R.  
Westworth, Vesta & Teddy, Bon Tons, M. I.  
West, John A., 101 W. 68, Chicago.  
West & Benton, Oak Park, Sacramento, Indef.  
West & Van Sledright, Globe, S. Francisco.  
West, Harry, Washington Society Girls, B. R.  
West, Ed., Parisian Belles, B. R.  
Weston, Emma, Empire, B. R.  
Weston, Sadie, Parisian Belles, B. R.  
Whalen & West, Hippodrome, Worcester, Eng.  
Wheeler Children, 2514 No. 25, Phila.

Wheeler & Rosey, 15 So. Clark, Chicago.  
Whelan & Seales, Grand, Madison, Wis.  
White, Dennison & White, Grand, Clarkesburg, W. Va.  
White, Ed. & Rolla, Family, Butte.  
White Hawk, 750 Westchester, N. Y.  
White, Pat, Pat White's Gaiety Girls, B. R.  
White, Tom, Lady Birds, B. R.  
Whitehead, Joe, 408 W. 33, N. Y.  
Whitely, James, Trans-Atlantics, B. R.  
Whitely, Ethel, Olympia, Liverpool, Eng.  
Whitman, Frank, 604 No. 2, Reading.  
Wiggins, Joe, Imperials, B. R.  
Wilbur, Caryl, Palace, Stoke Newington, Eng.  
Wilber, Marshal P., 256 W. 97, N. Y.  
Wilfred & Lottie, G. O. H., Grand Rapids.  
Williams, C. W., Young's, Atlantic City.  
Williams & Mayer, 309 W. 55, N. Y.  
Williams, Jud, Majestic, Topeka.  
Williams, Joe, Jersey Lilies, B. R.  
Williams, Sam, Keith's, Norfolk.  
Williams & West, High Jinks, B. R.  
Wilson, Tony, Heloise & Armors Sisters, 1 Prima rd., Brighton, London, S. E. Eng.  
Wilson, Alf & Maie, Gaiety, Detroit.  
Wilson Bros., Proctor's, N. Y.  
Wilson, Jack & Co., Shen's, Toronto.  
Wilson, Lizzie N., 175 Franklin, Buffalo.  
Wilson, Sam, High Jinks, B. R.  
Wilton, Belle, Vanity Fair, B. R.  
Winchman, V. F., Bennett's, Montreal.  
Winkler & Kress, Auditorium, E. Liberty, Pa.  
Wixon & Eaton, Standard, St. Louis.  
Wood Bros., 207 E. 14, N. Y.  
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.  
Woodford's Animals, Rose Sybell, B. R.  
Wormser Tois, Martin's Ferry, O.  
Worlette, Estelle & Co., 40 W. 34, N. Y.  
World & Kingston, Keith's, Columbus, O.  
Work & Over, Highway's, Madison.  
Worthley, Minthorne, 125 Lexington, N. Y.

# Y

Yackley & Bunnell, Elm Villa, R. F. D. 6, Lancaster, Pa.  
Yalto Duo, 220 W. 38, N. Y.  
Yomamoto Bros., Emerald, Adams Co., O.  
Young & De Vole, 8 Lower 5, Evansville.  
Young & Manning, 2130 Grant, Denver.  
Young, Harry C., Lady Birds, B. R.  
Young, Ollie, & Bros., 58 Chittenden, Columbus, O.

# Z

Zaraloch & Co., 1060 62 st., Oakland, Cal.  
Zuorras, Cycling, Majestic, Chicago.  
Zaras, 4, 104 W. 40, N. Y.  
Zozol, Vernon Co., Empire, Paterson.  
Zeda, H. L., Family, Butte.  
Zenla, Parisian Widows, B. R.  
Zeno, Bob, 3484 1, Portland, Ore.  
Zolas, The, Solids, Clinton, Ia.  
Zimmerman, Al., Empire, B. R.  
Zhu's Famous Dancing Girls, Empire, San Francisco.

# BURLESQUE ROUTES

WEEK DECEMBER 30.

When not otherwise indicated, "L. O." after show indicates it is "laying off."

When answering advertisements kindly mention VARIETY.

Americans, 30-1, Gayety, Albany; 2-4, Lyceum, Troy.  
Avenue Girls, Star, St. Paul.  
Bachelor Club, Corinthian, Rochester.  
Behnam Show, Gaiety, Columbus.  
Blue Ribbons, Casino, Phila.  
Bois Tons, Greenwall, New Orleans.  
Boston Belles, 30-1, Bijou, Reading; 2-4, Gayety, Scranton.  
Bohemians, Columbia, Boston.  
Bowers Burlesquers, 30-1, Gayety, Scranton; 2-4, Bijou, Reading.  
Brigadiers, 30-1, Indianapolis; 2-4, Terre Haute.  
Broadway Gaiety Girls, Eighth Ave., N. Y.  
Bryant's, Harry, Westminster, Providence.  
Casino Girls, Gaiety, Detroit.  
Century Girls, 30-1, Jacob's, Paterson; 2-4, Star, Scranton.  
Champagne Girls, Shubert, Brooklyn.  
Cherry Blossoms, Imperial, Providence.  
City Sports, 30-1, Gilmore, Springfield; 2-4, Bijou, Reading.  
Colonial Belles, Evansville.  
Cracker Jacks, Gaiety, Baltimore.  
Dainty Duchess, Lyceum, Boston.  
Dreamlands, L. O.; 6-8, Gaiety, Albany; 9-11, Lyceum, Troy.  
Empire Show, Monumental, Baltimore.  
Fay Foster, Trocadero, Phila.  
Girl from Happyland, 30-1, Empire, Albany; 2-4, Empire, Holyoke.  
Golden Crook, Empire, Cleveland.  
High Jinks, London, N. Y.  
High School Girls, 30-1, Star, Scranton; 2-4, Jacob's, Paterson.  
Hissels, Bon Ton, Jersey City.  
Imperials, Colonial, Cleveland.  
Irwin's Big Show, Gaiety, Washington.  
Jersey Lilies, Majestic, Kansas City.  
Jolly Grass Widows, Shubert, Newark.  
Jolly Girls, Bijou, Phila.  
Kentucky Belles, Dewey, Minneapolis.  
Knickerbockers, Eason's, Chicago.  
Lady Birds, 30-1, Lyceum, Troy; 2-4, Gayety, Albany.  
Lid Lifters, Murray Hill, N. Y.  
Majestics, Gaiety, Phila.  
Mardi Gras Beauties, Olympic, Brooklyn.  
Masqueraders, Gaiety, Milwaukee.  
Merry Maidens, Bowery, N. Y.  
Merry Makers, 30-1, Terre Haute; 2-4, Indianapolis.  
Miss New York, Jr., Lyceum, Washington.  
Morning Glories, Trocadero, Chicago.  
Nightingales, 30-1, Des Moines; 2-4, St. Joe.  
Night Owls, Standard, Cincinnati.  
Orientals, People's, Cincinnati.  
Parisian Belles, Academy, Pittsburgh.  
Parisian Widows, Gaiety, Brooklyn.  
Pat White's Gaiety Girls, Folly, Chicago.  
Reeves' Beauty Show, Gaiety, Pittsburgh.  
Reilly & Woods, Theatre Royal, Montreal.  
Rentz-Santley, Gaiety, Birmingham.  
Rialto Rounders, Century, Kansas City.  
Rice & Barton, Palace, Boston.  
Rollickers, Dewey, N. Y.  
Rose Hill, L. O.; 6, Majestic, Kansas City.  
Rose Sybell, Star, Brooklyn.  
Runaway Girls, Gaiety, Toronto.  
Sam Devere's, Star, Milwaukee.  
Scribler's Big Show, Gaiety, Indianapolis.  
Star Show Girls, Avenue, Detroit.  
Strollers, Standard, St. Louis.  
Thoroughbreds, Met. O. H., Duluth.  
Tiger Lillies, Howard, Boston.  
Toredors, Lafayette, Buffalo.  
Trans-Atlantics, 125th St. Music Hall, N. Y.  
Trocadero, Empire, Toledo.  
20th Century Mads, Star, Toronto.  
Vanity Fair, Waldman's, Newark.  
Washington Society Girls, Empire, Chicago.  
Watson's Burlesquers, Gotham, N. Y.  
World Beaters, Garden, Buffalo.  
Yankee Doodle Girls, Buckingham, Louisville.

# CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

"Variety's" Credential Cards to Correspondents for 1908 are now out, and only those for the coming year should be recognized.

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# CHICAGO

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Sunny South, Majestic, Chicago.  
Subers, Emilie, Orpheum, Louisville.  
Sullivan & Pasquena, Orpheum, Sioux City.  
Summers & Winters, Spellman, C. R.  
Sutcliffe Troupe, Empire, Shepherds Bush, London, Eng.  
Sutton & Sutton, High School Girls, B. R.  
Sweet, Eugene, 25 Cherry, Providence.  
Sweeney, John S., 452 Turner, Allentown, Pa.  
Sydons, The, Parisian Belles, B. R.  
Symonds, Jack, Gaiety, Springfield, Ill.  
Sytz & Sytz, Lyric, Bennington, Ill.

# T

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Taylor, Tell, La Salle, Chicago, Indef.  
Teague & Daniel, 2148 No. Robly, Chicago.  
Tempest Trio, Bijou, Duluth.  
Tenors, Four, Pat White's Gaiety Girls, B. R.  
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Thompson, Harry, Keeney's, Brooklyn.

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"Bosanquet is an artist of skill and beauty of execution. His numbers were remarkable for dash, beauty and technique."—Buffalo "News," Dec. 10.

"Bosanquet and his singing violin and Bosanquophone was a decided hit. His music was superb."—Buffalo "Inquirer," Dec. 10.

"The North American" (Philadelphia), Oct. 29, says: "Bosanquet's Bosanquophone is a wonderful device with great effects. Right well is his called a 'singing violin,' and in bowing and fingering greater speed or smoothness has not been shown by any of the great stars of the concert stage."

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Chicago. Etienne Girardot and Company in "A Game of Cards," top. It is a splendid comedy, well acted. William Hamfrey and Company scored tremendously in "Compromised," a dramatic piece with startling situations. Grace Hazard was not programmed and came in as a surprise. Her "Five Feet of Comic Opera" brought enthusiasm from all parts of the house. Snyder and Buckley repeated their comedy musical act with the "Mechanical Musicians" and shared in the applause. Elizabeth Murray had to sing several songs and made a hit. Cliff Gordon had no difficulty in disturbing the audience to the point of exclaiming laughter with his German dialect talk. Harry Allister impersonated various notables with accuracy and finish. The Matwee-Hugot troupe, Russian dancers, were liked, also Radio Furman in character impersonations. The Eight Glimmerettes, clever acrobats. Emma Frances and her Arabs, another worthy feature. Conn. Downey and Willard in "The Doings of Dr. Londer," excellent showing and scored heavily. The act seems to improve with age. Howard and Esler sang a number of parodies effectively and Dave and Ferle Martin opened, making a good impression.

AUDITORIUM (Klaw & Erlanger, mgrs.; Milward Adams, director. Sunday rehearsal 10:30, Colonial Theatre).—Occupying the opening position are Mlle. Alexandria and Mons. Bertie, in an aerial novelty act. They are followed by Billy Van, with much the same material used last season and a parody on "School Days" well received. Prele's Dogs gave an interesting exhibition. Edith Helena was a hit. Bollman and Moore also scored. Vasco, "The Mad Musicians," played on twenty-eight instruments rapidly. His success was distinct. Quizley Brothers were liked, and Banker-Schiller troupe performed clever acrobatic feats. The Four Barbs, here four weeks ago, again demonstrated their superiority as gymnastic acrobats. Vesta Victoria, second and last week, continues in popularity and favor.

SID J. EYSON'S (Sid J. Eyson, mgr.).—It is a pleasure to commend a good show, such as Jess Burns brought to view this week. Mr. Burns should be proud of his organization known as the "Casino Girls." A musical farce in two scenes, "A Gay Old Boy" is the first part. One unusual feature is the programmed synopsis concisely paraphrasing the important incidents in the action. Frank Graham wrote the piece and Trevor Crowell is responsible for the "special" music. Both have acquitted themselves admirably. There is a story. The escapades of a married man furnish the fundaments for genuine satirical humor, similar to the comedy offered earlier in the season in Rice & Barton's show. It is clean, wholesome and enjoyable. Even the well-written lines are unblemished and free from crudeness. Mr. Graham should abstain from stuffing his mouth with bread. It is unbecoming the dignified personage he portrays. The closing piece, "A Night in Goldfield," is in contrast with the first. It shows the interior of a ranch in the mining district, with all the realism to give the audience a glimpse of the rough and ready region and inhabitants. There is a story which runs through the play and is faithfully with plenty of action. The convivial dances composing the chorus are active, particularly in an Indian number "Apache," in which most striking and oddly designed lights are shown. There are a number of good-looking and shapely girls. Vanetta Pressler, tall, pretty and attractive, is prominent among them. They displayed fondness for unusually large "fruits" in their hands. Vocally, the singing is not strong but there is spirit, dash and animation. Frank Graham is a versatile character actor. There are no burlesque traits in his

methods and neither does he depend on grotesque make-up to create laughter. His "gay old boy" is natural, and as the Westerner he bore marked resemblance to Edmund Day as the Sheriff. In the olio, with Edith Randall, a singing and protean sketch was offered. Mr. Graham proved that he can be serious and acted in a thoroughly finished manner. Miss Randall gave an imitation of Fougere. The act proved one of the best of its kind ever seen in burlesque and should occupy a place in vaudeville. Jack Goldie might improve his Hebrew make-up and conduct. Hebrew types are so numerous these days that interest in the mock stereotyped characters is on the wane. Goldie appears capable of doing better. Lillian Washburn wears good clothes and brings in the action of the various scenes in a refined and unassuming manner. Deely and Austin ("sister") are agile dancers. Miss Austin also plays the principal boy. She should remember her enunciation and avoid pensiveness. Crawford and Manning were sponsors for much mirth, both having agreeable comedy parts. The show concludes with brought laughter. Tom Nolan and Cora White made a good impression and were liked throughout their occupancy of the stage. One of the most novel acts was exhibited by Moran and Wiser. It consists of club juggling and boomerang hat throwing, combining skill, exactness and speed. The act proved a huge hit. Nothing like it having been seen here in recent years. The show, beginning at its end, with the exception of the few easily modified defects, the show is a departure from anything at Euson's this season. Everything one wishes is to be found in it. It deserves liberal patronage.

FOLLY (John A. Fennessy, mgr.).—The astral regions have been penetrated and moderately utilized as a basis for a semi-scientific narrative with mythological features entitled "Mr. Planet from Mars," presented by the "Sam Devere" Company. Matthew Ott wrote the "book" and Al Stedman the music. The show is under the guidance of Whalen & Martell. The scene is an exterior of a conservatory. Occasional reference to Mars and stars uphold the story contrived. Interrupted and complemented with joker matter and swift action. The idea is decidedly novel and more "story" would have a tendency to improve it. "The Belle of Boston" is called a musical farce. There are many amusing situations with some excessive "rough house." Phil Ott and Annie, the most popular of the comedy. Mr. Ott has a happy faculty for indulging in low comedy methods creative of considerable merriment. Al Stedman should pay more attention to his make-up as a Hebrew. It is unreal enough to question its identity. In eccentric juvenile he is active and agreeable. May Walsh is the radiant spark among the women; she possesses much charm, magnetic personality, and does her part cleverly and gracefully, singing in fairly good voice. The chorus maidens contain mostly slender girls. One tall girl with skinny legs attracted attention, while another with black stockings over pink tights was rather freakish in appearance. One or two good songs were heard. The costumes are pretty and tasty and changes frequent enough to keep the girls busy. The music is tuneful and catchy. The olio is opened by Jule Jacobs and Dot West in conversational jokes and songs, which secured applause. All Hunter and All gave their familiar acrobatic comedy and danced, while the LaVelle Sisters proved agile dancers. The duo song and dance comedy show good judgment in sparring the audience another. Phil Ott, May Walsh and Al Stedman, with eight girls from the chorus, offer a farce entitled "Dr. Nearly, a Doctor." It contains burlesque ideas, with two musical numbers. The act was seen last season. Teddy Simonds and Dorothy Watson, the popular song and dance couple, to the liking of the crowd. Miss Ward displayed a splendid figure in a dainty gown in the first part of the show.

EMPIRE (William A. Singer, mgr.).—"Merry Makers," reviewed at the Folly when there.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Emmett Devoe and Company; Harry Gilfill; Mr. and Mrs. Jimmy Barry; Hermann Meyer; Avey and Mack; Chris Richards; Berry and Berry; Edna Campbell and Company; The Ho-Anos; Casey and Cahoy; Glen Burt; Evans and Smith.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—"Hazardous Globe"; "Ye Colonial Septette"; Eleanor Falke; Huey Macaulay and Company; Montrose Troupe; Barrows, Lancaster Company; Watson and Mary Sisters; Jeanette Adler and Company; Harry Webb; Walter Beemer and Company; Joe Marsh; Duncan and Williams; Renfrew and Jansen.

SCHINDLER'S (L. Schindler, mgr.).—Castellane and Brother; Roach and Hart; The Heelows; Le Roy Bland; Lynch and Dade; Ethel Darr; Harris and Walker.

NORTH AVENUE (Paul Sittner, mgr.).—Velure and Clark; The Real Quartet; Webb Troupe; Rich Duo; Walker and Burnell; James Browne Hayes and Company; Jack Williams.

TEDDY (Geo. Powell, mgr.).—"Two Fantos; Carlos and Olga; Hart Trio; The Roomeys; Eliza Robinson; Crane Brothers.

JOLA (A. W. Roth, mgr.).—Geo. and Pauline Kidd; Marvellous Melks; Wiley Ferris Company; Great Treatics; Fred Heller; Edward and Elwood.

NATIONAL (C. R. Svingen, mgr.).—The Zenos; The May Troupe; Morland and Leigh; Minnie Hess; Ruth Burkett; Billy Devere and Company; Mae Mison.

IMPERIAL (P. J. Schaefer, mgr.).—Eugenia Wood Seglum; Bradley Miller and Company; Herbert Raklin; John Lyons; LeConda and LeClear; Peter Loose.

LYRIC (Chicago Heights).—Dancing Ashwells; The Harts; Roy Lee Wells; Lillian Lee.

NOTES.—Tommy Smith, of Smith and Arado, with the "Casino Girls," who were taken with pneumonia, has recovered and rejoined the company.—Claus and Radcliffe will close with the "Troaders," 28, and open at the Olympic Jan. 6, with other Kohl & Castle houses to follow.—Madell and Corley are playing in Ohio at present.—Karl and Erna Garth returned to the city, having finished their engagements in Pennsylvania. Steiner Trio, open in the Middle West January 29.—Aldo and Vannerson were among the acts that did not play Robinson's, Cincinnati, account of the house closing. The team came from New York and will probably remain in the vicinity, all season.—The Empire, Des Moines,

has been sub-leased to Ruben Bros., taking possession of the unexpired term held by Mr. Karger, who retired. The house will hereafter play cheaper grade acts, and the prices of admission reduced to 10, 20, 30. Sam Du Vries does the booking.—Fred Lincoln, general manager Sullivan-Cosline Circuit, left for Denver to attend the opening of the new Majestic on Monday night.—Edna Davoport, with "Yankee Doodle Girls," has in preparation a miniature musical comedy in three scenes, employing eight boys. Special scenery and costumes will be used. The act will probably have its premier at the Palace, London, in July, and return to the States for next season.—Banzetta and Lyman are in Illinois.—Clemens Musical Four leave the "Troadero" January 4 at Toledo.—Molly Allen, with the "Yankee Doodle Girls" underwent an operation at the Grace Hospital, this city, and it will be about two weeks before she will be able to rejoin the company.—Julius Singer, treasurer of the Locomile Film Service, was married on Dec. 17 to Sylvia Grossman.—Bill Taylor played Uncle McCree's part in "The Girl Question" at the La Salle last week, during the illness of Mr. McCree. Hamilton Coleman, stage manager, also handled the role at two performances last week, without rehearsal.—Ashton and Earle are coming West to fill engagements.—The opening bill at the Roseland, Roseland, Ill., this week, consists of Sophie Everett, Charles C. Doblador, George Nibbe and Bordoux, Demarest Brothers, George De Onzo, Slater Brockman, J. E. Berkson is the manager.—Mort Singer and Joe Harris, members of the Askin-Singer Company, producers of the La Salle Theatre road attractions, have bought all the interest held by Harry Askin in the show, including the "Girl Question," "The Place and the Girl" and the forthcoming road company playing "The Girl Question." The latter piece, it is reported, will be presented on a large scale at the Circle, New York. Messrs. Singer and Harris left for New York to complete arrangements.—De Von and Kennedy are traveling through Pennsylvania.—Hermann Meyer, who went abroad at the conclusion of his twelve weeks engagements here, and says he may organize a road show for a tour of the States next season, instead of playing vaudeville dates.—The Bijou, Anderson, Ind., dark for four weeks, reopened Monday with vaudeville.—Loyd and Erwin have twenty weeks booked with the Western Vaudeville association.

Among the acts booked on the Inter-State Circuit in the South for the first time this season are Webb and Conley, Adele Palmer and Company, Eugene Barker, Galletti's Monkeys, Linden Beck with Alpine Troupe, Tate's "Fishing," Herbert Brooks, Kretore and Heine Children, George W. Day, Six Musical Comedy Girls, George Fox and Company, Mazur and Mozette.—Another pretentious musical show entitled "Panama" is given noteworthy presentation by the Pekin Stock Company. Harrison Stewart, Mutt Marshall, Jerry Mills, Nettie Lewis and the excellent dusky corymbes provide an abundance of novel entertainment. At the conclusion of the show, one of the features—"Luna Park," Mexico City, opened Dec. 9. The vaudeville portion is handled by E. F. Carruthers, giving acts six consecutive weeks.—Prosit Trio, Burton and Voss, Ellet Brothers, Rand and Byron, Acme Trio and Ramsey Sisters, are playing in this vicinity.—Billie Bowman, popular singer of "The House and the Garden," is revising "Two Throaty Tickets," the vehicle formerly used by the couple, for early presentation in vaudeville.

Phil Ott, with "The Sam Devere Show," at the Folly this week, says he is patiently waiting to be presented with a New Year's gift by Mrs. Ott (Nettie Nelson).—Mr. Samuels, of Schubert and Scantling, confined at home by illness, is improving, and expects to resume in about a week.—Arthur Beavalls and Company are playing in the Middle West.

# SAN FRANCISCO

By W. ALFRED WILSON.  
VARIETY'S San Francisco Office,  
1115 Van Ness Ave. (Room 112).

ORPHEUM (Martha Beck, gen. mgr.).—Week 15: Zelle De Lussan, second week, remained the headliner. Lillian Burkhardt returned with a new sketch and still retained her strong hold on the Orpheum. The act, "The Lady and the Bracelet," contains a rather improbable plot, but nevertheless allowed Miss Burkhardt full vent for her talents. Howard and North with their familiar "Those Were Happy Days," overflowing with breezy humor, won laughs throughout and a "big noise" at the finish. Lotia Gladstone, monologist, has brought to the stage brought her laughs home by illness, is improving, and expects to resume in about a week.—Arthur Beavalls and Company are playing in the Middle West.

NATIONAL (Sid Grauman, mgr.).—Week 16: The combination in major part was composed of acts that have already made several showings in this city. Despite this lack of new faces the bill was well up to standard, possessing a diversity that would be hard to excel. Wilber Amos had the opening place. He was well up in his routine of juggling feats, handling a batch of hats with decided cleverness. His trick of keeping a half dozen plates in revolution won the strongest endorsement. A much of the troupe make-up and the talk would strengthen his comedy portion. Trixida and Robinson return with their sketch changed to its detriment. Trixida has discarded her acrobatic dancing which secured on her previous visit and her character of the "tough gal" shows deterioration. Her "Jealous" song suffers in comparison with the rendering of the same number by one of the Buford Sisters the previous week. The act closes strong with a character change singing and dancing specialty. West and Van Selen were no strangers, but the originality of their sketch, blending light comedy and instrumental music, easily stood a rehearsing, and they added to the bill. Godfrey and Henderson offered their



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fantastic comedy, "A Daughter of the Gods," with decided success, having little trouble in gaining laughs with this excellent medium. Bothwell Browne and his "Show Girls" in "The Gibson Girl" were added to the S.-C. combination. This act showed some change for betterment since its previous engagement, and proved more acceptable to the Grauman followers than anticipated. The Nelson-Farmen Troupe were the novelty feature closing the show. The acrobatic feats were well graded, and the comedian strong in pantomime comedy. Another added feature was a mile bicycle race between two local champions, a unique appliance being utilized to register their progress. Chavanel, trick violinist, completed the program.

WIGWAM (Sam Harris, mgr.).—Week 16: Manager Harris' line-up was of unusual strength, including an imported act making its first American appearance at this house. This was the Marculas, under New Acts. The Florenz Troupe of acrobats, heavy type attraction, closing the program with one of the strongest acts of its kind. Edna and his trained dogs, who were the parents of their own intuition, fared well. "The Girl Behind the Gun" was offered at the opening performances Monday, but its lack of merit, due to long-winded speeches, minus action, resulted in its removal. The Lorretta "Twins" replaced the sketch. The pair proved a clever act, about acrobatic duo, though their efforts to gain laughs with eccentricities failed in most instances. Tim Cronin was the laughing hit with his "Trip to the Vaudeville." If his material and business had been written especially for the occasion it could not have been rendered more suitable to the Wigwamites. Milton and Rich strongly resemble Stanton and Landberg when the latter work in cork. This applies only to their personal appearance and manner. Their cross-fire and songs are of a different choice, and they were well thought of.

VICTORY (I. Coleman Levey, mgr.).—The bill was decidedly "off," and several of the turns had a flavor of pronouncement. The The Kuhts, second week, were the life savers of the program, but could have been placed nearer the top with advantage. Black Barton shared with the Kuhts in the featuring for some unknown reason. The billing announces him as a Keith-Proctor attraction. If this be so, he must have lost much of his talent in transit. He possesses absolutely no style of delivery, and his material wearied rather than entertained. His songs are old-time "discards." What dancing he did showed him clever in footwork, but he offers little of this. Marquis and Lynn prove a pair of high grade entertainers with instrumental music. Their dance while playing their own accompaniment on the violin was one of the hits of the bill. Lazella and Lazella upon the flying trapeze figured well in the column of approval. About the worst we have had in the sketch line for many a day was the Grace Russell Company with their conglomeration labeled "Uncle Tom's Cabin." The nine member variety attempts comedy in an amateurish way that

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It would be a sure magnet to draw the fire of the Irish societies. Miss Russell herself missed as badly. The younger miss is the only one of the trio displaying any ability, which she does in her opening song and dance. T. Daniel Frawley, whose playlet suffered closure at the Wigwam, was also represented here by another that deserved the same fate. "Out to Win" was the title, and it served to emphasize the fact that Mr. Frawley has failed to grasp the salient requisites of the vaudeville sketch. Much time was lost in dialogue, with little action and no finish. Emil Mayo offered a series of impersonations which he announces as great pianists ancient (?) and modern. He accompanies his impersonations with selections from the works of his characters, on the piano. Mr. Mayo is an expert rather than a genius on that instrument, and he was warmly received, but has neither the polish nor flexibility of countenance of a successful impersonator.

SIXTEENTH STREET (At Onken, res. mgr.).—Week 16: This latest addition to the Sullivan-Conditine Circuit, a cozy, modern built house of 1,000 capacity, opened to the limit of attendance. Three-day will be the policy, with prices ranging 15-25. The initial bill was an excellent one and made a most favorable impression upon the "pioneer" audience. May Yohe was the featured attraction, but owing to illness did not appear. Olga Hayuen was substituted in her stead. Rinal and Atena was the first net upon the new stage. A good line of contortion feats was their specialty, and their dancing sets a criterion that many kindred teams could follow with advantage. The young woman's underdressing of lingerie was rather bold for a "family" house. Clara Ward, Kathrin Klare and Company loomed up strongly with their laugh commanding farce, "Twin Flats." This Allen sketch is rich in snappy humor and all shine to advantage. A good finish is marked by the trio offering the overworked "Love Me and the World Is Mine." George

Lavender repeated his success at the National some weeks since. The Columbia Four, a singing quartet, fitted in well. As an added attraction of the opening performance, Manager Onken offered a monologue in "one," entitled "The House, Its Aim, and Destiny." He declined an encore.

EMPIRE (Hal Curtis, mgr.).—Week 16: J. Francis Dooley and his "Dancing Girls" made their second San Francisco showing at this house. The trio winning favorable mention with their lively melange of song, dance and comedy. George Hoyt, monologist, had a fair line of talk that registered well. The J. Francis Lee Company offered a lively comedy bordering on the farce order, entitled "Hooligan in Spain." The action was based upon a lower keyed comedy pitch than is usual with the Lee productions, but this did not detract, and the laughs were frequent. Zinn's "Dancing Girls" in well chosen chorus numbers was a pleasing feature.

NOTES.—William Sutherland, a member of the company engaged to produce the Frawley sketch at the Wigwam, was found with both wrists cut on the evening of Dec. 16. The act after its first production on that evening was closed, and it was presumed that the disappointment resulting from this occasioned the actor's desire for death. Sutherland is on the road to recovery. Nothing is known of him in vaudeville circles here.—Al Jolson opened at the Victory Dec. 23.—Barton and Ashley left here Dec. 16 en route for England, where they will fill dates on the Moss & Stoll Tour.—Adgie and her lions have left for the Northwest to play the "Pantage" time for the Western States Circuit.

## BOSTON

By ERNEST L. WAITT.

VARIETY Office, 278A Tremont St.

Christmas week was a surprise to everybody, being very fair business as against little or nothing expected.

ORPHEUM (S. M. Mowry, mgr.).—Alec Hurley remained another week, playing "The Costers' Picnic" for a change. It went better than the sketch last week. Gus Edwards' "Blonde Type-writers" seemed to catch the house just right. Laskey's "Black Hussars" were just a trifle ragged throughout, due, perhaps, to nervousness, but the act went well. Julie King in "The Wrong Room" has a fine, amusing sketch that fits in just right. Daisy Harcourt, the English comedienne, is just the sort of girl Boston people like. She can return as many times as she likes. The Wilson Brothers in "The Padded Cell," a novelty, made good from the start. The Rooney Sisters sing and dance well, and Gertrude has a brand new gymnastic stunt that ought to win good time for him. The Permain Brothers did unusually well.

TREMONT (J. B. Schoeffel, mgr.).—Hold-overs have the call and there are two "first appearances," viz., Malsie Scott, the comedienne, and J. W. Winton, the ventriloquist. The latter has some new ideas in mechanical figures, but apparently hasn't a good line of talk. Ida Fuller amazed everybody with her fire dance. Cottrell and Powell do their big circus act to good applause. Suzanne Adams and Collins and Hart are held over. The Three Livingstons were delayed by train, and did not arrive in time Monday afternoon, but went on at night with good results. Real feature of the bill, George Evans, who "stood 'em up." He gets an audience daffy, that fellow does.

KEITH'S (H. D. Dupree, mgr.).—Special attention to the "kids" this week. "Polly Pickle's Pets," high liner. Little Hip, the dwarf elephant, chief feature for the children. Corlume, with songs and musical selections, was well come. "This is her home town." Leo Carrillo has some new imitations and he "draws" well. Felix and Calde dressed with Carrillo and Harrigan, the juggler, this week. Next week they may have new impersonations. Mr. Harrigan is as good as ever and still patters on. Slater and Williams, ragtime; Frederick's Pony, "Don't." The Five Majors, musical comedy, a great hit. The Zanettos, jugglers; Maybelle Adams, violin soloist of unusual merit, and Margo's Manikins complete, with Urbani and Son, hold-overs.

COLUMBIA (H. N. Farren, mgr.).—"Cherry Blossoms" ripe this week. No one expects a burlesque show to be perfect, but when a manager assembles such a pretty crowd of girls as this company boasts and keeps them on the stage but fifteen minutes during the entire show, he certainly does not know what the public wants. Many patrons this week found fault with the overdose of comedians and the meagre appearances of the prettiest bunch of girls the Columbia stage has seen this season. John Perry was evident all the time. He made good every minute, but was a certain quantity of his fun had been absorbed, a change would have been better. Little Perry, the soubrette, did good work also. Jerge, Aleene and Hamilton have a fine specialty act and Goff Phillips does a good monologue.

LYCEUM (Geo. H. Bachellor, mgr.).—"City Sports," pretty good business. The Five Salaries are featured. The Royal Comedy Troupe, singer and Barry Thompson with Anna Carr have a fair skit. Emilia Bartolotti and her "musical bell" ballet is good. Anna Chandler, impersonations of the conventional type. There is too much of broad burlesque in the show.

AUSTIN & STONE'S (Stone & Shaw, mgrs.).—The Royal Chingales Troupe. This house is a big holiday place. Everything for a time and a half around seems to come to Boston Christmas week, and all "like" for Austin & Stone's as religiously as they go to dinner. Ronette on the flying trapeze; Jay Palce, clay modeller; John Mandy, with the "iron skull" and cap, and Clifton are the curio features. In the latter are Norman and Clifton. Violette, the soubrette; Bryson and Stewart, in comedy; Kitty Hoffman, Ill. songs, and the Meadows Comedy Company in "Room 44."

HOWARD (Jay Hunt, mgr.).—It is a great bill here this week. Sam Rice and the "Merry Maidens" have two good burlesques, a good olio, and the Howard puts up one of the best all-around bills of the season in its own continuous show.

PALACE (Chas. H. Waldron, mgr.).—"Mardi Gras Beauties," a new show, drew good business despite the holidays. It is good, lively, clean and full of ginger. Harry Marks Stewart heads the list, with Cassie Bernard. C. E. Relyea, the White City Quartet, and Inza and Lorella, acrobatics, are the olio. Palace's own bill has five numbers.

MOTION PICTURE HOUSES.—The Hub is the first to put on views of the big fleet leaving for the Pacific. "The Passion Play" is featured at the Juliette, the Unique and at Tremont Temple. The Premier has the new newspaper making film, while the Comique and the Star are running to comedy films this week on account of the children. Business at all houses is big.

## PHILADELPHIA

By GEORGE M. YOUNG.

FORREST (Dan Fishell, mgr.).—The final week of "Mardi Gras Beauties" made her last appearance not already seen here under the K. & E. regime. This was Valoni, a juggler, hapported. He does not attempt anything but the first lessons in juggling, and they are apparently hard for him. George Fuller Golden held over as the feature and met with the usual warm favor. Hyams and McIntyre repeated "Two Hundred Wives." If anything, it moved faster than on its previous visit. Clifton Crawford arrived ahead of his baggage, working in street attire on Monday, but it did not affect the strong impression made by it always interesting monologue. The Osaka Japs, with their attractive acrobatics, made a big hit. Staley's Transformation Act, as usual, Carroll and Cooke were even in their singing and talking act and met with favor. Clifton and Jermon did nicely with singing, but the cross-fire talk was hardly up to the mark. Forrester and his dog opened, doing nicely.

KEITH'S (H. T. Jordan, mgr.).—Bill furnished good entertainment. Marie Lloyd made her long promised visit and then disappointed owing to illness. She made her appearance on Tuesday, singing five songs, all new here, and was given a warm reception by a not too lively audience. Miss Lloyd is not the dainty stage picture her sister Alice is, nor is she likely to meet with the favor accorded the younger woman. There is just enough suggestiveness about her songs, though the toning process was in vogue here, to please the men, and she quickly had them won over. Heard at her best, Miss Lloyd would no doubt prove very entertaining. The balance of the bill was made up principally of familiar acts. Countess Olga Rossi came new here, and the singing act offered by her and Mous, Pansie made an excellent impression. George Akel's farce, "Three of a Kind," one of the big hits. Wolpert Trol returned with their acrobatics much improved. Another acrobatic specialty, "The Awakening of Toys," by De Witt, Burns and Torrance, was a pleasing number. Frank Bush came back and brought along a few new stories, but some were very old. A. O. Duncan, the ventriloquist, was another old favorite and kept the audience in good humor. Clark, Bergmann and Mahoney are dressing their act differently, but have not changed the material to any great extent. They have been promoted to a good position on the bill since they last appeared here, and held it down with good results. The singing and comedy offered by the Klato Comedy Four was not much more than ordinary, but it pleased, and the Wilton Brothers won favor with their comedy bar act. A new dancing act was shown by Agnes Mahr and Flora Burns. There came some new songs, work and wears pretty costumes. Her partner contributes something to the latter part of the act. The maneuverers of the "pikanties" saved Gertrude Le Clair's act. The Blanchard Brothers have a fair musical act. The La Belles, comedy juggling and hoop rolling, and Hill's trained dogs and goat pleased the children.

TROCAIERO (Fred Wilson, mgr.).—"Bankers and Brokers" is now used as the means of exploiting "The Rollickers" under the management of M. M. Thiese, and it proved good entertainment at the Trocadero this week. The show is practically the same as that given by Yorke and Adams, although it seems as if the dialogue has been changed enough to give it a new flavor. "Hed," which appears to be the idea of sure-fire comedy by a number of burlesque comedians this season, being used quite frequently. There are one or two specialties which have been introduced, as well as some new numbers, and the title is "B. Dunn, Goode and Company." There is nothing new about the "Bankers and Brokers." It being bits of several old sketches which have become familiar to burlesque patrons, and a good bit of the dialogue in the first act is being used, or was used by a team of German comedians who appeared in vaudeville. The right of priority is unknown. The show is brimful of action, noise and laughs, although much of the latter is gained without legitimate effort. Joseph K. Watson and Will H. Cohen have the principal comedy roles, handling the original parts of Yorke and Adams in clever fashion. These two also offer a specialty, singing several good parodies, which scored. Edward E. Morton, who herebefore has been given distinction only for his "coon shouting" ability, plays the principal "straight" part. Morton shows a big improvement over last season, which was his first in burlesque. Although handicapped through having to undergo an operation, Morton introduced his specialty, which was a hit, and he is being hailed again to the singing strength of the show. Alfred Hall, Eddie Barto and Joe Mills, of the original cast, are with the show, playing their original parts. The former makes a good bit out of his character, with a funny line used frequently and he contributes a dancing specialty between the acts, one of the best liked things in the show. Barto is a hell boy, and Mills a scheming, crazy bomb thrower, both doing well enough with what they have. Barto also does some buck dancing which wins applause before Hall starts. Then there is another, Grover Schepp, a villain, in many ways, principally in the way he plays a Mexican. Katheryn and Violet Pearl are the principal women. Katheryn makes an acceptable leading

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woman for this show, and her sister is a sprightly southerner with a sort of a "Tanquay flight," assumed and not helpful. She is a good worker, however, and puts lots of life into the piece. Katheryn sings a pretty song, accompanied by Morton and a quartet who play horns in the balcony. This quartet is down for a specialty, but only play horns on three occasions and help to sing off stage. Grace Patton is a stenographer, probably an expert one, for she wears diamonds. She also adds some to the action of the piece, but fails to appear in the number credited her. Sadie Lamar, one of the "pony" ballet, does a toe dance. The "pony" ballet is one of the real bright lights of the show. They can dance well and carry the chorus burden. There are a half dozen other women, and if one is not particular about their he might find one good looking girl among the six. A little care in dressing the "ponies" would help their appearance, the stockings needing attention, for uniformity of shade makes a deal of difference in appearance. There are several good comedy bits which stand out during the piece and numbers come quickly. The show runs close to the lines of familiar style of musical comedy seen in the cheaper class houses, but it makes a good show for the burlesque houses and the company is capable enough to present it in good shape.

ANN HARBOR, MICH.

A large and fashionable audience witnessed the initial performance at the new Majestic Theatre (Fred T. McOmber, mgr.) 19, when Belasco's "The Girl of the Golden West" was presented. The success of the new playhouse is assured. Beginning 23, vaudeville varied with dramatic productions will be the policy. The bill this week is Fountaine and Fountaine, acrobats; Camille



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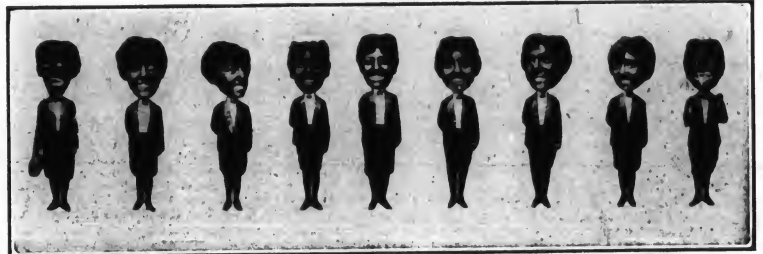
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## LETTERS

A  
Acuna, J. M.; Allison, Mrs.

B  
Barnold, Charles; Buree, Jim; Berguin, Nellie; Bohme, W. A.; Bunnin, Rose; Burke, Chas.; Baird and Dunn (Chicago office); Barry, W. H. (Chicago office); Bedini, Gehan; Backman, Marie; Baron, C. (Chicago office); Brown, Mrs.; Billington, E. C.; Bortling, S.

C  
Chase, Ed.; Cogswell, Sarah, Louis; Calhoun, William; Carleton and Terre (Chicago office); Claffin, Josie; Clemenso, Bob (Chicago office); Collins, M. D.; Crane, Lawrence; Charline and Charline; Curtis, W. D. (2).

D  
Darnell, Edith; Denby, Walter; Dumas, Florence; Deming, Arthur; Donnelly, Henry V.; Dutch, Mr.

E  
Eckhoff and Gordon; Evans, Charles; Elliott and West.

F  
Foreman, Edgar; Fay, Elsie; Ford, John; Fay, Elsie (Chicago office); Fullam, Tom; Farren, George (2).

G  
Garnellas, The; Gaudy, Louise; Gilbert, John D.; Gillingwater, Claude; Gibbons, Thomas (Chicago office); Grant, Bert and Bertha; Griffin, F. B.; Geer, J. H.; Guardot, Etienne and Company.

H  
Herbert, Will; Hunting, Tony; Hammond, Charles; Harcourt, Daisy; Hughes, Gene; Henry, William; Hale and Francis.

K  
Kara, Mr.; Kelly, John W.; King, Gussie; Kent, Dorothy.

L  
Lackey, Jas.; Le Monts, The; La Marche, Frankie.

M  
Madden, Mary (Chicago office); Manton, George; McAvoy, Dick and Alice; Marlowe and Plunkett; Miller, Elizabeth; McCart, William; Marks, Al.; Mears, Grace; Moore, Frank H.; Moore, Rhodes; Mills, Beecher H.; Morrison, Altrea; Mead, Will; Murata, Tokio; Moll, Robt.; Myers, George.

O  
Otilta, Mlle.

P  
Pringle, Aubrey; Pierce and Malzee; Palmer, Austin.

Q  
Quigley, Helen.

R  
Rose, Mr. (Spencer, Kelly and Rose); Rowley, Sam; Ross, Budd (Chicago office); Robinson, W. A.

S  
Salter, Irving; Selbini and Grovini; Saril, Tony; Shayne, John; Simonds, Teddy; Smith, Charles F.; Starr, Mabel (Chicago office); Stephens, Hal.; Stevens, James F.; Stewart; Sully, Lew; Sutton, Harry; Sterling, Evelyn; Stanley, Gertrude; Sheek, E.; Sargeant, R.; Seligman, Minnie.

T  
Tobin Sisters, The (2); Toledo, Gus; Tulsa; Tison and Brown.

W  
Wilson, Harry E.; Wroth, Ed.; Williams, Estella (2); Wallace, Franklyn; White, Lou; Whitaker, Raymond; Ward, May; Weaver, Jack.

Y  
Yorke and Adams.

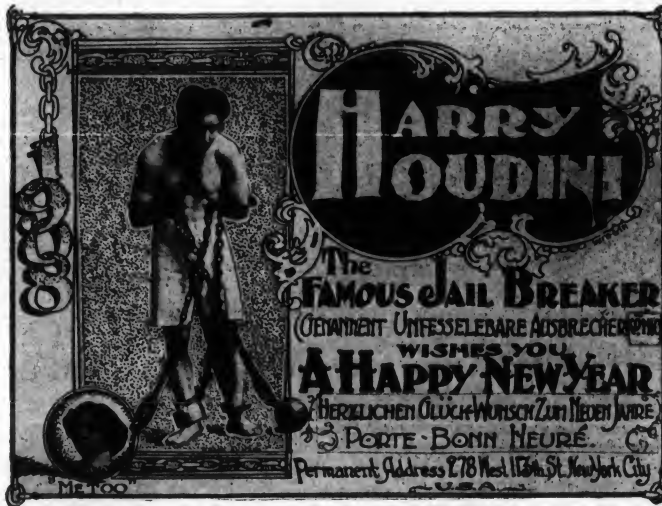
Person, soprano; Casey and Le Clair, comedy sketch; Young and Brooks, musical; Brown and Willmot, dancing; Bylick's Seals. SCHRAGGY.

### ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Splendid bill. Maybelle Meeker, contortion dancer, good opening number; the Troubadour Trio, scored heavily; Elsie Harvey and the Field Boys, dancers, went big; Monroe, Mack and Lawrence, fair; Anita Bartling, juggler, excellent; Al Carlton, monologue, recalled repeatedly; the Labakans, grotesques, hit of the bill. BRUX.

### BEAUMONT, TEX.

LYRIC (Frank Furlong, mgr.).—Week 16: The



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Malcombs, comedy sketch team, good; Satsu, juggler, very good; Howell James, ballads, good; The Tambo Duo, novelty act, good.—NEW MAJESTIC (Ruper Cox, mgr.).—Marta Matha, violin solos and whistling, very good; E. A. Blanke, character comedian, good; Billy West, singing and talking, fine; Chas. H. Devaux and Company, good.

### CAMDEN, N. J.

BROADWAY (J. C. Peebles, mgr.).—Bill pleased generally. The musical act by Eckert and Berg big hit; remainder included Bostock's Animal Circus, Charles Bradshaw and Company, Brown and Cooper, Max Duffey, Patsy Doyle, Ziska and King, Two Peerless Macks.

G. M. YOUNG.

### CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11.).—"Great Scott," marvelous juggling; Vernon, ventriloquist, pleased; Kelcy and Guise, "A Tale of a Turkey," well liked; Lola Cotton, mind reader; Gillette's Dogs, pleased; "Rain-Bears," headline; Quinn and Mitchell, good skit; The Holloways, great wire artists.—LYRIC (H. H. Burnett, mgr. Monday rehearsal 10.).—The Great Santelli, strong man; Edgar Foreman and Company, sketch; Armstrong and Ashton; Sano; Musical Lowe.—STAR (Drew & Campbell, mgrs.).—"Parisian Belles," good show and business fair.—EMPIRE (Geo. Chenet, mgr.).—"The World Beaters," capacity business.

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### CUMBERLAND, MD.

WEILAND (John Kirk, mgr.).—Vancello, equilibrist, good; pictures and ill. songs.—SAVOY (Chas. Sanders, mgr.).—Pictures.—DREAMLAND (W. Atwell, mgr.).—Pictures and ill. songs.—NOTE.—The A-Muse-U, dark for the past month, will reopen again with pictures.

W. D. ROHRER.

### DANVILLE, ILL.

LYRIC (Fred W. Hartmann, mgr.).—Richards and Grover, singing good; Clark and Duncan, good; Daly, "The Madman," good; Josephine Gassman and "Picks," hit of week.—KINDROMIE—Good business. Five Nicolets playing to good business.

F. E. W.

### DENVER.

ORPHEUM (Martin Beck, gen'l mgr.).—Week 16: Rose Coghlan and Company, excellent sketch, well liked; "The Vassar Girls" in familiar offering, big hit; Carbery Twins, excellent dancers, scored big; The Piccolo Midgets, hit; Ward and Curran, laughing hit; Lillian Tyce, character songs, big hit; Gardner and Revere, went big.—CRYSTAL (R. S. Gardner, mgr.).—The Marconis, "Electrical Wonders," sensational act; Ed and Nettie Masse, jugglers, excellent; Baird and Dunn, comedy sketch, good; Herbert "The Frog Man," went big.—NOVELTY (Bert Pittman, mgr.).—Mr. and Mrs. Harold Kelly in "The Thoroughbred," big hit; Jessie May Lloyd & Company, seven boys and girls, good; Antrim and Peters in "Tanktown," good; Finn and Ford, singers and dancers, big hit; Geo. Kane, German comedian, scored big.—NOTE.—No Logan, assistant property man at the Orpheum, died 18. He leaves a widow and a boy.

H. X. B.

### DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10.).—"Cherries," a hit; The La Troupe Carmen, sensational wire act; Relf Brothers, neat song and dance; Elmer Tenley, well liked; Radford and Winchester, comedy jugglers, good; Ansellitt's "mind reading" dog, very good; good; Annie Ross, ill. songs, well liked; All Saba, Wall Between, a clever skit.—AVENUE (Drew & Campbell, mgrs.).—"Brigadiers," some good, unusual numbers.—GAYETY (H. H. Ledges, mgr.).—"Trocadero," one of the best here this season.

LEO LESTER.

### DUBUQUE, IA.

BIJOU (Jake Rosenthal, mgr.).—The Mimic Four, high class act; Frank H. Tinney, comedy pianist, laughing hit; Perry Trio, wire, very good; Harry Newman, comedian and dancer, great.—LYRIC (William L. Bradley, mgr.).—Moving pictures and songs, playing capacity Sundays; balance week only fair.

VERA V. HAAS.

### DULUTH, MINN.

BIJOU (Joe Maltland, mgr.).—The Stadium Trio, ring, good; Coby and Garon, sketch, fair; Howe and Edwards, comedy sketch, well received; The Plottis, character singers and dancers, very good; Lili Kerslakes, trained pigs, pleased; John McDowell, ill. song and moving pictures.

ABE.

### EL PASO, TEX.

ORPHEUM (Wm. Winch, mgr.).—Week 18-24: Mills and Morris, musical mads, fair; Herbert Brooks, well received; Anna Woodward, soprano, pleasant voice and splendid personality; Tom Nawn, very entertaining skit; Robert Nome, whistler and musician, not quite up to the standard; The Three Meers, wire, well applauded.

F. W. CAMPBELL.

### FALL RIVER, MASS.

SHEEDY'S (Chas. E. Cook, mgr. Monday rehearsal 10.).—Mayme Gehrue in "June," one of the best seen here; Max York's Terriers, clever; The Four Stewart Sisters, excellent; Fred and Hess Lucier, well applauded; Griff, juggler, good;

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"The Dixie Serenaders," very good; The Kratons "Hoopland," good.—PLEASANT STREET (Jas. Mason, mgr.).—Frothing and Denham, singing and talking, good; Zazula, female impersonator, fair; Arthur Cody, songs and dances, good; Mason and Doran, great; pictures.—SCENIC (L. M. Boas, mgr.).—Moving pictures and ill. songs by Sadie Graham.—PURITAN (Hill & Hooper, mgrs.).—Moving pictures and ill. songs by William Plouff.—PREMIER (E. L. Perry, mgr.).—Moving pictures and ill. songs.  
E. F. RAFFERTY.

**FORT WORTH, TEX.**

MAJESTIC (Mullaly, mgr.).—Week 16: Harry H. Richard and Company; Three Keatons; Leo and Chapman, funny farce, good; James H. Cullen, favorite; Amy T. Levy, pretty violinist; Harry Trump, fine.—LYRIC (Geo. W. Barnhart, mgr.).—Patriotic, musical; Mar Madden, recitations; The Excelsa Sisters; ill. songs by O. E. Adie.  
F. H. BARNES.

**GALESBURG, ILL.**

GAITY (J. H. Holmes, mgr.).—Harry Spingold and Company in "The Handsome Stranger," excellent; Josh Dreano, blackface, good; George Mundweller, ill. songs, pleased; Fernande-May Duo, musical, hit; Chicago Newsboys' Quartet, very good singing; The Four Haydens, wire, very good.  
F. E. R.

**HAZLETON, PA.**

FAMILY.—The Five Lubins in "Uncle Ben's Birthday," excellent; The Omega Trio, musical, good; Zimmer, juggler, good; The Chamberers, acrobatics, good; D. J. Davies, ill. songs, Good.—BIJOU DREAM.—Moving pictures.  
RAY T. DRUM.

**HOBOKEN, N. J.**

EMPIRE (A. M. Bruggemann, mgr. Monday rehearsal 10).—Fine holiday bill headed by Cressy and Dayne in "Town Hall To-Night"; Chas. F. Semon, the laughing hit; Foy and Clark, new edition of "The Spring of Youth," pleases. "The Six American Dancers," pretentious offering; probably the best dancing act seen here; Stelling and Bevelle, comedy bar, very good; Innes and Ryan, pleasing singers, and Will Dockray, monologue.  
JOHN KAY.

**INDIANAPOLIS, IND.**

GRAND (Shafer Ziegler, mgr.).—Houdini is playing his first engagement here and attracting no end of attention and interest, and this despite the fact that one of his many imitators preceded him here in a cheap melodrama at another theatre last week. Houdini is not only a marvel as a "handcuff king," but is such an alert, clever showman himself, and such a thorough entertainer, that his work takes on additional value by reason of his unusual personality. The Christ-mas bill is good throughout. Joseph Hart's "Cricket," a really enjoyable "girl act" (there have been some very poor "girl acts" out this way of late, by the way), is a hit with the audiences, and so is Press Eldridge with his burnt cork monologue and foolish songs. Pretty Ida O'Day, with her banjo and her child imitations, wins much favor, and others on the bill are The Belsters, acrobatics; Leona Thurber, a handsome vocalist, with a lively company of pickaninnies; Mme. Czinka Panna, musical, interesting, and Murphy and Francis, colored singers and dancers.—EMPIRE (Henry Burton, mgr.).—"The Gaiety Girls," with Pat White as chief funmaker, present a bright show with a couple of amusing burlettas and a good vaudeville olio.—GAYETY (Edward Shayne, mgr.).—"The Morning Glories" ranks with the best shows seen at this house this season, and the week started off encouragingly. Snitz Moore and James Cooper carry the burden of the comedy effectively.  
L. W.

**KALAMAZOO, MICH.**

MAJESTIC (F. A. Bryce, mgr.).—Week 10: Beasle Valdare Troupe, ecrlists, best ever; Delaysaye and Fritz, acrobatic comedians, good; Milano and Almin, comedy sketch, "The Men and Woman," clever; Reed and St. John, colonial musicians, fine.  
DIZ.

**KANSAS CITY, MO.**

ORPHEUM (Martin Beck, gen. mgr.).—Berzack's Animals, hit; The Four Parros, acrobats, good; Bailey and Austin, good; Frederick Volker, violinist, excellent; Linton and Lawrence, funny; Dixon and Feids, dialogue and song, hit; Edward La Vine, juggler, clever; Chas. Sharr, monologue, good.—STUBERT (Thos. R. Davis, mgr.).—R. G. Knowles, monologue, hit; Be-sauquet, violinist, clever; Hanvarr and Lee, good; Gaudschmidts, tumbling, good; Ledeur, diving, sensational; Courthorpe company, amusing; "That" Quartet, hit.  
FAIRPLAY.

**LAWRENCE, MASS.**

COLONIAL (J. Fred Lees, mgr.).—Marno Trio, clever; Ed. Gray, went well; Howard Truesdell and Company in "Two Men and a Bottle," very good; Werden and Taylor, well liked; Robert L. Dalley and Company, "Fun on a Trolley," very funny; Irene Franklin and Burt Green, a hit; Thompson's Elephants, went big.—LYCEUM (W. L. Gallagher, mgr.).—Byther and Lamar, good; Annie Ross, songs, well liked; All Saba, Clever; St. Peter and Christy, songs and dances, hit of bill; William Craven, concertina, pleased; hit of bill; "Kelley's Inn," one big laugh.  
JOHN J. JOYCE.

**LIMA, O.**

ORPHIUM (Will G. Williams, mgr.).—Capt. Webb's Seals, a headline animal act, fine; Howlett and Webster, singing and comedy, good; Ross Sisters, singing and dancing, good; Nat Goetz, aerial, good; American Newsboy Trio, singing and dancing hit; Magdaline Klefer, ill. song, good.—NOTE.—Thelma DeVerne and Van, the musical and singing act, have joined hands with Kitty Major, the Irish contralto, and hereafter will be known as DeVerne, Major and Van.  
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**LITTLE ROCK, ARK.**

MAJESTIC (Saul S. Harris, reas. mgr. Monday rehearsal 11).—Week 16: Return engagement Melbourne MacDowell and Virginia Drew Tre-cott in "The Final Lesson"; The Columbians, pleasing; Geo. W. Stewart, musical, good; Arthur Huston and Company, amusing juggling; Herbert Bert Lennon, imitations, took well; Albert Berger, good acrobatics.—ORPHEUM.—Moving pictures and ill. songs; good business.—WONDERLAND (F. Jennen, prop.).—Moving pictures.—JO-JO (John McClure, mgr.).—Moving pictures. JIM.

**LORAIN, O.**

BIJOU (F. Baird, mgr. Monday rehearsal 1).—Week 16: Ring and Williams, top liners, laughing hit, singing of young woman hit; The Valdons, wire, heavily applauded; Orphans' Quartet, great singing act, repeatedly encored; Rose, Bunnie, clever soubrette, good; ill songs.—NOTE.—Mrs. Hanvey, of Hanvey and Duane, is leader of the orchestra here.  
J. L. R.

**LOUISVILLE, KY.**

HOPKINS' (William Belchman, mgr.).—Valas-zel, juggler, displayed nothing startling; Farrel-Taylor Trio in "That Minstrel Man," well received; Seymour and Hill, acrobats, fair; Loney Haskell, monologist, received coldly; Three Ren-ards, generous applause; Eearly and Late, singing turn, ordinary; Brown and Brown, Indian college boys, talented pair.—MARY ANDERSON (Max Friedburg, mgr.).—Bertha Kalich in "Marta of the Lowlands." Next week: Return of vaude-ville.—BUCKINGHAM (John Whalen, mgr.).—Watson's "Oriental Girls." Show well costumed and staged.  
ARTHUR WITTELSHOFF.

**LOWELL, MASS.**

HATHAWAY'S (John I. Shannon, mgr.).—Donald and Carow, hit; "The W. termagat Brent," good; Work and Ower, acrobats, good; Knight Brothers and Sautell, good; Elton, Polo and Aldo, casting act, big hit; Fred Zobelie, hand balancer, a hit.  
JOHN J. DAWSON.

**MAHANOCY CITY, PA.**

FAMILY (E. F. McAtee, mgr.).—Opened 23, well patronized. Chas. H. Burke; Pat Touhey and Company in "The Birthday Party," liberally applauded; Hall, Staley and Company, good; Delmore and Oneida, perch, good; Cotten's Donkeys, good; Annie Ross, ill. songs, well liked; All Saba.  
J. O. ASHTON.

**MALDEN, MASS.**

AUDITORIUM (Samuel I. Tuck, mgr.).—"The Dorothea Dix Stage Children," singing and dancing, leading favorites; Milt Wood, dancer, good; Allen Mueller and Company in "Visit of the Spirits," good; Dolly Collins, soprano, pleased; Keene and Pearl, liberal applause; Sisters La Tour, a hit; Smrl and Kessner, acrobatic dancing, good.  
TIOS. C. KENNEY.

**MARION, IND.**

CRYSTAL (Ammons & Dubois, props. Monday rehearsal 10).—Week 16: Haydn and Haydn, musical, pleasing; Brumage and Clark, comedy sketch, clever; Allen and Kenna, comedy, fair.—GRAND (Sam Tickering, mgr. Monday rehearsal 10).—Gill, Brown, applause getter; Vida and Hawley, new comedy sketch, pleased; Brown and Brown, colored, good; The Forrest Family, aerial, fine.  
L. O. WETZEL.

**MARION, OHIO.**

FAMILY (H. S. Vail, mgr. Monday rehearsal 10).—Alrona-Zoeller Trio, comedy acrobats, well received; Deverne and Van, comedy instrumentalists, hit; Zanfretta and Mansfield in "The Crazy Messenger," laughable; Harry Lakola, "The Sailor Juggler," original.—BIJOU DREAM.—The Musical Wests, good; moving pictures and songs.  
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BIJOU DREAM (F. Nelson Downs, mgr. Sunday and Thursday rehearsal 8). First half: Show excellent. Wellington Brothers, skate dancing, big hit; Bowman, dancer, good; W. S. Reed, vocalist, pleased. Second half: Phillips and Farldean in "Her First Rehearsal," fair. Neola, juggler, great; C. D. Crotty, blackface, hit.  
KARL J. INGLEDEUE.

**MILFORD, MASS.**

LYCEUM (S. B. Shifter, mgr.).—Hedder and Sorreno, clever; Blanch Loring, fair; Phillips A. Nelmeyer, excellent.—SCENIC (C. L. Litchfield, mgr.).—Pictures and ill. songs.—RENOIDS' (M. J. Renolds, mgr.).—Pictures and ill. songs.—NOTE.—Al Cook, of Providence, succeeds John Francis as song singer at the Scenic, Mr. Francis going to the Music Hall, Woonsocket, R. I.  
CHAS. E. LACKEY.

**MINNEAPOLIS, MINN.**

ORPHEUM (G. E. Raymond, mgr.).—Harry French, well received; Foster and Foster, house screaming; Flo Adler, songs, good; Four Sisters Amatis, musical, received well; James Thornton, an unusual monologue; Master Gabriel and Company in "Amie's Visit," broke up the house.  
LEWIS.

**MOBILE, ALA.**

LYRIC (G. Nembrik, mgr. Monday rehearsal 10).—Week 21: The Holdsworths, musical, excellent; Cora Simpson, monologist, fine; Herbert's Dogs, very good; Goforth and Doyle in "Just for Fun," good; Eddie Moon, good; Robert de Monte Trio, acrobats, excellent.  
NAN.

**MUNCIE, IND.**

STAR (Ray Andrews, mgr.).—The Lamonts, songs and singing act, good; Contino and Lawrence, upside down dancers, took well; Mr. Frank Gray, pictured melodies, good; Rosaire Spagh, imitator, fair; The Wheelers, jugglers, hit.—MAJESTIC (Win. Thurston, mgr.).—Quinn Brothers, novelty singers, fair; Jack Warren, ill. songs, good; Mr. and Mrs. Ben Meers Co. in their screaming success, "The Wren Message," hit; J. C. Delbridge, comedy musical, fair; Teddy Osborn, introducing "Rags," the dog with a jag, good.  
GEO. FIFER.

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# OPEN TIME FOR CLUBS

WEEK OF JAN. 27, FEB. 3, 10, 17, 24.

# Klein, Ott Bros. & Nicholson

Address, Week Dec. 30, Poli's Theatre, Scranton, Pa.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 16; Massias O'Connor, skillful with his hands; Mullen and Correll, good; Canfield and Carleton in "Prof. Hoodoo," not nearly as "screaming" as they bill it; Beth Stone, toe dancer, draws some applause, but her act needs the presence of a "masculine gender"; the Arlington Four, good; Capt. Webb's Seals, good.  
JAY E. JOHNSON.

SANDUSKY, O.

MAJESTIC (Joe Howard, mgr. Monday rehearsal 10).—Half week, Dec. 10: The Campbells, held over, new comedy sketch, "Laughs," headliners and scored heavily; George and George, acrobatics, went big; W. B. Baxter, blackface, excellent; Mabel Gage and Son, in "A Big Hit," repeatedly encored. The Kingsburys, comedy musical, scream; The Wurnells, local, in acrobatics, a winner; Eddie Dwyer, singing and dancing, very good; O'Hara and Watson, German comedy, excellent.  
DOC.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.).—Six Musical Cuttys, headliner, big hit; Tivoli Quartet, pleased; Kroneman Brothers, comedy acro-

batics, best here this year; Mnie. Emmy's Pets, very good; Lucy and Lucier in "A Fool's Errand," good; Kathleen DeVole, dancing and monologue, fair.—UNIQUE and SCENIC (Tierney & Cameron, mgrs.).—Moving pictures and ill. songs.—CRYSTAL (F. B. Donahue, mgr.).—Moving pictures and ill. songs.  
R. E. M.

TERRE HAUTE, IND.

LYRIC (Jack Hoefler, gen. mgr.).—Roberts, Hayes and Roberts, good; Fiddler and Shelton, singing and dancing, very good; The Semon Trio, comedy bicycle act, ordinary.—VARIETIES (Jack Hoefler, gen. mgr.).—Rogers and Mackintosh, comedy skit, "Out of Sight," very good; Gracie and Reynolds, Irish knockabout comedians, very good; Arthur Denling, minstrel, great; Ruth Chandler, comedienne, very good; kinodrome motion pictures.  
ROSS GARVER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10).—Hilda Spang and Company warmly received; The Military Octet, novel; the Brittons, agile dancers; Dixon and Noyer, funny; Charles Leonard Fletcher, clever; Darras Brothers, good; Golts Trio, fine.  
HARTLEY.

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WASHINGTON, D. C.

LYCEUM (Engene Kernan, mgr.).—"Empire Burlesques" playing to good business. Roger Imhof, leading comedian very amusing. Johnston and Kline also deserve mention for good work. Fair looking shows well drilled. Suzanne Corrine is looking back and very good in her part. A small one—GAYETY (W. S. Clark, mgr.).—AL Reeves' "Realty Show" playing to good business. A number of musical numbers are rendered. One above the average.  
BILLY BOWMAN.

WATERLOO, IA.

ELECTRIC (Johnson & Nichols, mgrs.).—The Marvelous Phases, mental telepathy, good; Stanton and Stanton, musical comedy, fine; Grace Gayne, soprano, good; Zenetta, contortionist, medium; Gossell and Craig, comedy sketch.—THE WATERLOO (Frank Hurst, mgr.).—The Frey Trio, wrestling and posing, fine; John Neff, comedian, fair; Earl and Wilson, society sketch, good; Burke's dogs, fine; Finkino's troupe of Japs, good; Mamie Mitchell, singer, medium; Noble and Marshall, singing and talking, fair; Howard and Germaine, aerial, excellent; The Great DeMuths, novelty dancers, good.  
A. E. W.

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One block from BENNETT'S THEATRE.

YONKERS, N. Y.

ORPHEUM (Louis J. Fosse, mgr.).—Curtis, Palmer and Company in "Mama's Darling Boy," hit of good bill; Mr. and Mrs. Allison in "Minnie from Minnesota," scored; Whittle, the ventriloquist, good reception; May Berdelle with her "Village Cut-ups" showed to advantage; Konorah, good; The Three Abdullah Brothers, acrobats, good; Tom Dempsey, comedian, well liked.—NOTES.—Still another picture show is being opened.—G. H. Cahill, the retired resident manager of the Orpheum, is thinking of building a hotel here, catering chiefly to the theatrical profession and traveling public.  
B. N. KARFUNKLE.



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